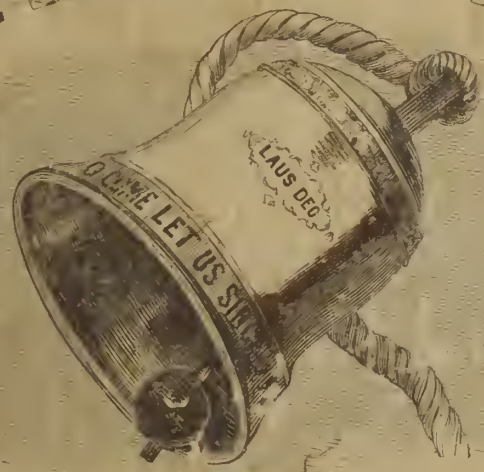
THE SABBATH BELL



BY GEORGE F. ROOT.

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THE

SABBATH BELL,

A COLLECTION OF MUSIC

FOR CHOIRS, MUSICAL ASSOCIATIONS, SINGING-SCHOOLS,

AND THE HOME CIRCLE,

CONSISTING OF

PART I.—SINGING-SCHOOL MUSIC. PART II.—CHURCH MUSIC.

PART III.—OCCASIONAL AND CONCERT MUSIC.

BY GEORGE F. ROOT.

NEW YORK:
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PREFACE.

THE last page of music has gone to the printer, and so has the index and the title, and now it only remains to write the preface to finish my part of "The Sabbath Bell;" to close up a work extending back through several years; a work associated with many happy hours, and a few sad ones; a work of great responsibility to the author, since it intends to supply a means for the worship of God, and a means for improving and ennobling the heart and the affections by that which is "pure and lovely, and of good report."

The "Sabbath Bell" is divided into parts, in order that music for various purposes may be used appropriately, and especially that music for the singing-school, concert-room, or extraordinary occasions may not be used through inadvertence in the ordinary service of the sanctuary, doing harm rather than good by its display or inappropriateness.

Attention is respectfully called to the singing-school department, which has been prepared with great care and labor. The plan is new, and music and words, almost without exception, original. It is believed that the character of the music, and the progressiveness and variety of the exercises will make the singing-school unusually pleasant and profitable both to Teacher and Pupils. It is thought that Choirs will find in the second department of this book a rich and full supply for their part of the service of the Sabbath day, and the Editor would take this opportunity to express his obligation to the "Plymouth Collection," from which, by the kindness of Rev. Henry Ward Beecher, have been taken many beautiful hymns never before set to music; also to Dr. Lowell Mason, for permission to select from his manuscripts many valuable tunes which have never before been published.

Many have complained that in the best and most popular of the later books a great amount of space is taken in reprinting the old tunes; at the same time it is admitted that they can not be dispensed with. It is hoped that the way the matter is compromised in "The Sabbath Bell" will be approved. Chants for the service of the Episcopal Church have been prepared with much care, and we hope may not be set aside because the words are not placed under the music, for we are confident that a very little practice will enable the singer to read as well with the music and words a little separated. The third department will be found to contain music for very many of those extraordinary occasions in which singing has a part, as well as for the more quiet enjoyment and devotion of that place "dearest of all on earth"—HOME.

Finally, "The Sabbath Bell" is sent forth with the earnest prayer that it may serve well the cause of human improvement, both in that which relates to this and that which relates to another life, and to all who use it may it be that when its last tone has floated away on the silent air, the stillness which follows shall only precede the bursting forth of the eternal song of "Moses and the Lamb."

GEO. F. ROOT.

Electrotyped by THOMAS B. SMITH.

PART FIRST.

SINGING SCHOOL MUSIC.

INCLUDING SOME DIRECTIONS IN VOCAL TRAINING—THE ELEMENTS OF MUSIC—
PROGRESSIVE LESSONS IN THE FORM OF SONGS, PART SONGS, AND GLEES, MAJOR, MINOR, AND CHROMATIC;
TOGETHER WITH SOME EXERCISES FOR PRACTICE IN VOCAL TRAINING.

VOCAL TRAINING.

Among those things which demand the early attention of persons learning to sing, are the following, viz.:—*Position, Inhalation and Exhalation of the Breath, Breathing places in words, Resonance and Delivery of Tone, Pronunciation and Enunciation, Different Qualities of Tone, Phrasing and Accentuation*, and all those things which come under the head of style in performance.

Proper attention to these matters will enable the singer who has feeling to express it tastefully and effectively, and tasteful and effective should all singing be, from the first simplest lesson.

It should be remembered that this may be, without the ability to read music, or the knowledge of a single musical character; consequently, to suppose that one must learn to read music before attending to vocal training or cultivation of the voice, is an error, the evil effects of which are seen throughout the land, in teachers and singers, who seem to think that vocal music consists only in singing in time and tune. Nearly all that relates to vocal training belongs properly to the singing school, and should form part of all elementary practice. It is proposed, therefore, in the following pages, to describe as well as may be, a system in which this course is taken, believing that the skillful teacher who adopts it, will find it both advantageous and popular.

It is not expected that the Teacher will think best in every instance to follow exactly the course here proposed, or to sing the lessons just in the order here given. The age and attainments of Pupils, the time to be devoted to the subject, and many other circumstances, will undoubtedly make modification necessary. It is, however, confidently believed that in connection with such exercises as the teacher may write for illustration material enough will here be found for the pleasant and successful work of all ordinary singing classes.

OF POSITION.

Let the singer sit or stand erect, with the shoulders back, the head neither too much back or forward, neither on one side or the other, and let good habits be so formed in this, and all other things connected with the subject, that the singer may do right without being obliged to keep up a constant effort of the mind, thus dividing his attention, and weakening his power for musical expression.

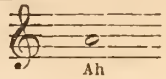
OF BREATHING.

The lungs should be well filled at every inspiration. The chest should sink in as little as possible while singing, and the shoulders should not change their position.

The breathing should be by the action of the abdominal muscles upon the diaphragm; the sensation is that of drawing in at the waist.

Use as little breath as possible. The less breath the purer the tone.

The pupils may sing the tone *a*—



sustaining the sound while the teacher counts, first four, then eight, then sixteen.

It is not well to exhaust the lungs by trying to sustain the tone too long. Judicious practice will give them the necessary capacity, without any great effort in this way.

After continuing this exercise as long as the teacher thinks best, it would be a good plan to sing some familiar tune, for the purpose of calling attention to the right places for taking the breath in singing words. If, for example, the following words be taken—

> "While shepherds watched their flocks by night,
> All seated on the ground,
> The angel of the Lord came down,
> And glory shone around."

The correct breathing places would be found (aside from those where marks of punctuation occur), and the principle clearly brought out by requesting the pupils first to take breath between the syllables of the words "shepherds," "seated," "angel," and "glory." All would feel that taking the breath between the syllables of a word is wrong, and thus one rule would be deduced. Then the pupils might be asked to take breath after the words "their" and "by" in the first line, and after "the" in the second, etc. It would thus be seen in addition that the breath must not be taken after words which are not emphatic, and which are in close connection with other words. If then the breath be taken where there is a mark of punctuation, or, if that makes the phrases too long, after emphatic words, that will be found to be agreeable, and the rule for correct breathing will be understood. Sometimes the breath must be taken where there is no really good place—then, of course, it only remains to choose the least objectionable. It will be well to let pass now whatever may be wrong in tone, vowel, or intonation, as "one thing at a time" should be the motto as far as possible. It will, however, be a good plan to call attention soon to the subject of "taking the tone." This should be done in a neat, distinct manner, without sliding, and with a sudden opening of the throat, or, as Garcia says, "shock of the glottis."

The teacher will find it necessary to remind the pupils often of position, filling the lungs, and breathing, until right habits are fairly formed. When incorrectness in any of these things gives offence to the pupils, they may be trusted to go alone, but not before.

The teacher may introduce at any point he pleases after this, the scale, quarter notes, staff and clefs, after which the pupils can commence singing the lessons, keeping in mind and putting into practice what has been learned in vocal training.

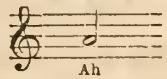
OF RESONANCE, AND DELIVERY OF TONE.

There is a position of the mouth and throat, for each vowel sound, and for each pitch of the voice, where the tone will be the most agreeable, and nearest right, and where will come into the voice the ringing, vibrating quality, called resonance. It will be found that with the mouth and throat too close, the tone will be thin, harsh, and guttural; and that with the mouth and throat too much distended, the tone will be hollow, clumsy, and ineffective; or, with the mouth and throat opened properly, and the tongue too high or too far back, or the lips too near together, that the tone will be thick and close, or throaty. In some cases the chin should be more forward, and in some cases, less, or sometimes possibly a little drawn back. In the right position there is a little puffing out under the chin and just above the larynx. Let the mouth be opened easily and naturally, and all grimace and distortion avoided.

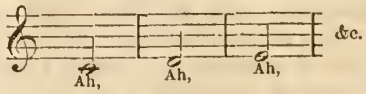
If the tone does not come out well, or is not properly delivered, it will probably be referable to some of the things before mentioned, and that the teacher must decide.

In large classes it is difficult to detect faults in these things, as each pupil will have some difficulty peculiar to himself, it is therefore desirable that the pupils should sing in sections, and sometimes individually. The success of this, will, however, depend much upon the skill and adroitness of the teacher, in managing so as not to cause embarrassment, or give offence.

Let the pupil sing to *a*, as before, to the vowel *ah*,



the teacher first giving an example of the resonant, well-delivered tone, first altogether, then in sections larger or smaller, and, if practicable, individually, (this cannot be done if the class is large,) after which the scale ascending and descending, thus—



not forgetting Position, Breathing, etc. It is sometimes a good plan for the teacher to give, and pupils to imitate examples of various kinds of faulty tones, that the difference may be well understood, that all may "flee from that which is wrong and lay hold upon that which is right." The pupils may here practice other vowel sounds with reference to resonance and delivery of tone, or defer the same until the subject of Pronunciation

and Enunciation is brought in, as the teacher thinks best. It will be observed that as one after another, new topics are introduced, they are to be incorporated into the habit and practice of the singer.

To accomplish this, the teacher must devise means to keep the pupils interested in each topic separately, until it is well understood and fairly fixed. This will not be done at one lesson but must be brought up and repeated many times.

OF PRONUNCIATION AND ENUNCIATION.

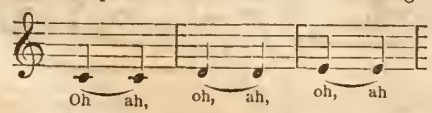
It will be sufficient for our purpose to divide the sounds of our language into two classes, viz.: vowel elements, and consonant elements, the first belonging to Pronunciation, and the second to Enunciation, and it may be said that the emission of each element in speaking or singing belongs to Articulation.

Let the teacher give an example of the vowel sound *ah*, purely and exactly, the pupils imitating, singing all together and in sections, as before, first a single tone, then the scale, a lesson, or tune, as the teacher chooses, the teacher correcting faults as he observes them.

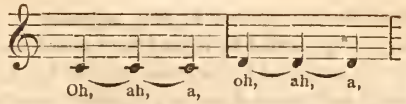
It will be noticed that no attempt is here made to instruct the teacher in the details of his work, as it is believed that no teacher can be successful who has not his own way of teaching. It has been, however, sometimes interesting and profitable in giving out these lessons in vocal training, to give faulty examples first, calling upon the pupils to correct them, as for example in the matter of tone, the teacher might say to the class "Listen," and then sing a thin, guttural sound. "Right or wrong?" The answer is "wrong." "In what respect is it wrong?" "Too close," "harsh," "unpleasant," or some other description is given. Then sing a too open tone, questioning in a similar manner. Then a nasal tone, perhaps, and at last a correct one, asking questions after each, that the pupils may make the discovery with regard to the right tone themselves.

A similar course with reference to the vowel elements, as they are introduced, may sometimes be useful.

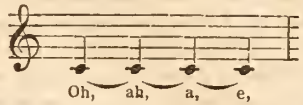
The vowel *Oh* may next be practiced, and then *Oh* and *Ah* together, thus—



ascending and descending. Then *a* as in fate, first alone, then with the others, as—



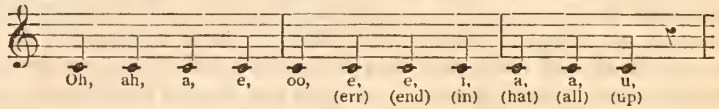
Then *e* as in eve—



Let there be no break in the tone when practicing the vowels in this way, but keep them closely joined in one continuous sound.

These are the principal vowel elements, and should be practiced daily in various combinations and ways, always being careful that they are pure and well defined. Then may be added to them the vowel elements in *ooze*, in *err*, in *end*, in *in*, in *air*, in *up*, and in *all*.

These should be practiced first separately, then together, thus—



and in various other combinations up and down the scale. Compound vowel sounds or diphthongs will be but the union of two of these simple elements, and may be more or less practiced as is thought best.

In practicing the consonant elements, it may be well to take them in the order of their difficulty of enunciation, beginning with the easiest. Each of these elements should be practiced separately, the teacher giving the example, and the pupils repeating the same four, six or eight times, as may be directed. Observe it is not the name of the letter which is to be given, but the sound which the letter represents. These elements are as follows—the sound which *L* represents, or the first element in *La*. It would bring the matter clearly before the pupils, to ask how many elements *La* has; what is the first? what the second? what represents or stands for the first element, and what for the second? They will thus be led to see that the sound is one thing, and the sign of the sound another. Next in order comes the sound of which *M* is the sign or the first element in *Mi*; then the first element in *No*, represented by *N*; then the first in *Vie*—observe the last element in *Vie* is represented by *two* characters—a common but an unphilosophical and unfortunate fact with regard to our language.

Next may be practiced the last element in *Sing*, represented by *ng*, then the first in *Go*, the first in *Though*, represented by *th*, and here notice that the two simple elements of which this word is composed are represented, the first by *two* characters, and the second by *four*. Could each sound of our language have a single character to represent it, one of the greatest obstacles to its acquirement would be removed.

The first element in *Do* and the first in *Bow* require a good deal of practice, and to many the first element in *Re* is difficult of enunciation; this is sometimes described as the hard sound of *R*. The following elements need hardly be practiced separately, as they are not difficult to produce, and only require to be regulated by good taste. The first element in *Zone*, the first in *Si*, the first in *Show*, the first in *Fa*, the first in *He*, the first in *Wo*, the first in *Ye*, the first in *Thin*, and the last in *Far*. The first element in each of the following words, viz.: *Pin*, *Ten*, and *Come*, cannot well be practiced separately. They should, however, receive attention in their proper connection. The following combinations are among the most difficult, and are excellent practice for the articulating organs.

Beginnings of syllables—Bl, dl el, fl, gl, pl, sl, spl, br, cr, fr, gr, pr, spr, tr, dr, str, shr sm, sn, sp, and st. Ends of syllables—Ld, lf, lk, lm, lp, ls, lt, lve, m'd, ms, n' d, ns, nk, nt, rb, rd, rk, rm, rn, rs, rt, rb'd, rk' d, rm' d, rn'd, rs'd, rv'd, ks, kt, fd, pt, p'd, p'n, k'n, v'n, lst, nst, rst, dst, rdst, rmdst, rndst, flc, ple, dle, rl, pl'd, bl'd, sl'd, ngs, ngst and gn'd. The pupils are now prepared to analyze the words they sing, and to understand which elements require more practice in order to a distinct and elegant articulation. In Lesson No. 1, questions might be asked as follows:—What is the first word of this Lesson? *Ans.* Sing. Of how many elements is it composed? *Ans.* Three. What is the first? the second? the third? Questions might be asked of the signs of these elements, or not, as the teacher thinks best.

A little time at each lesson, given to the practice of the more difficult of these vowel and consonant elements, would be well employed.

OF DIFFERENT QUALITIES OF TONE.

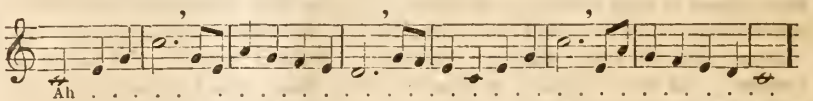
It is clear that as there are different feelings and emotions to be expressed by music, so there should be different qualities of tone for their expression. The emotions of joy, sorrow, reverence, fear, etc., should have their appropriate qualities of tone or others cannot be made to feel their power, whatever the words may be which give them form. Many singers make use of nearly the same quality of tone, varying it only dynamically for the expression of all they have to sing, and this is a reason why so much vocal music is unmeaning and ineffective. Description can do nothing here, the pupil must feel, or imagine the feeling, each for himself; and the teacher must be able, by instruction and example, to show the quality of tone suitable for its expression. The singer should be so filled with the emotion he desires to express, that it will, so to speak, impregnate and characterize his tone. We can not teach expression, properly speaking, we can only help our pupils to acquire forms and means for expression, and to do this, as far as tone is concerned, the pupils should be accustomed to practice, with and without words, the different qualities alluded to, in single tones, melodies, or in whatever form the teacher chooses. In this, as in almost everything connected with vocal training, "it is but a step from the sublime to the ridiculous." It is easy to overdo and caricature this whole matter of expression; indeed, it would seem sometimes that this is done as a kind of substitute, when the singer does not possess true sentiment and feeling. It is, however, as easy to detect the counterfeit as it is impossible to mistake the ring of the true metal.

OF PHRASING, AND ACCENTUATION.

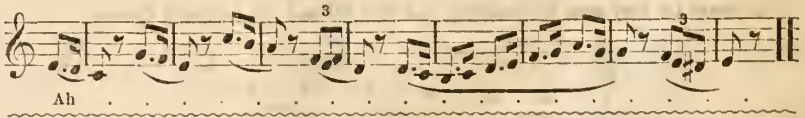
It may, perhaps, be proper to say that music has a meaning separate from words, and that in order to its development, stops or pauses are necessary, analogous to those which are observed in good reading.

As in reading, the meaning is changed and sometimes destroyed by stopping in the wrong place,* so in music is the sense and beauty injured or destroyed by the same means.

Take, for example, the following strain:



Try taking the breath or stopping after every measure, or after every other measure, and at other places. It will be found that the music has more sense, and is most agreeable when the breath is taken or the stops made where the commas are placed; the little divisions so formed are called phrases. Musical phrases, like phrases in language, are longer or shorter; in the following example some of these seem like mere ejaculation—



* The following line is an illustration of this. "A man having gone to sea, his wife desires the prayers of the congregation;" by making the stop after wife, instead of sea, the meaning, in reading, is entirely changed.

Here there is no difficulty in deciding about the phrasing, the rests settle that. Sometimes, however, there is more than one way of phrasing or dividing the music, and the great thing in this connection is, so to comprehend the music, as first to know where the phrases are, and second, where there is more than one way of phrasing, to decide which is best. In music with words, the phrasing is to be regulated generally by the words, but sometimes the musical meaning is more important and the words must give way. In fact, the ordinary reading of the words, especially with reference to emphasis and pause, is often properly set aside or changed for purposes of musical effect, and still oftener should a compromise be made; especially is this the case when several verses are to be sung to the same music. It will be a good plan in the following lessons to sing sometimes without the words, with reference to the musical meaning, and the proper phrasing. Scales and many vocalizing exercises have no particular musical meaning or interest, and are phrased arbitrarily. They are like words put together without reference to ideas, merely for purposes of practice.

Accent in music is analogous to emphasis in language, and is closely connected with the subject of phrasing, since phrases depend much upon accent for their proper development. The regular accent of measure is the lowest form of expression, while the accent required for phrasing and emphasis in words is among the higher and more important.

OF STYLE IN PERFORMANCE.

A practical knowledge of the foregoing subjects is necessary to a good style in singing, and in addition the singer must have flexibility of voice, must sing in time and in tune, must have at command the dynamic forms for expression; and, more than all, must have within that spark of living fire, which will alone give warmth and life to the whole.

So far as style in singing is acquired, it is so by imitation, and it is eminently true in this respect, that, as is the teacher, so will be the scholar, and those who have musical influence, whether as choristers, teachers or concert singers, have much to answer for, not only in the various bad styles of performance which prevail, but in the objectionable styles of music so extensively introduced. It is fully believed that this is in most cases the result of want of knowledge or thought on these subjects, and that a large proportion of choristers and teachers will walk in "a more excellent way" when they have found it. Finally, it is impossible to learn to sing by description, or by any thing the eye can see. The system here presented can, therefore, only be wholly successful in the hands of a teacher competent to develop it in all its parts.

ELEMENTS OF MUSIC.

CHAPTER I.

INTRODUCTORY.

§ 1. There are three departments in the elements of music, as follows:

1. Rhythmics, treating of the length of tones.
2. Melodics, treating of the pitch of tones.
3. Dynamics, treating of the power of tones.

CHAPTER II.

RHYTHMICS.

§ 2. The relative length of tones is ascertained by a supposed division of time as it passes, into equal portions; these portions of time are called Measures, or Parts of Measures.

§ 3. Measures and parts of measures may be indicated, 1st, to the ear, by equally counting or telling over the parts, as one, two; one, two, &c.; and, 2d, to the eye, by motions of the hand called Beats, or Beating Time.

§ **4.** A measure with two parts, having an accent on the first part, is called Double Measure, as one, two, one, two, &c.

§ **5.** A measure with three parts, having an accent on the first part, is called Triple Measure: as one, two, three: one, two, three, &c.

§ **6.** A measure with four parts, having an accent on the first and third parts, is called Quadruple Measure; as one, two, three, four: &c.

§ **7.** A measure with six parts, accented on the first and fourth parts, is called Sextuple Measure.

§ **8.** Measures are represented to the eye by interspaces between vertical lines; the dividing lines are called Bars.

§ **9.** The relative length of tones is represented by characters called Notes.

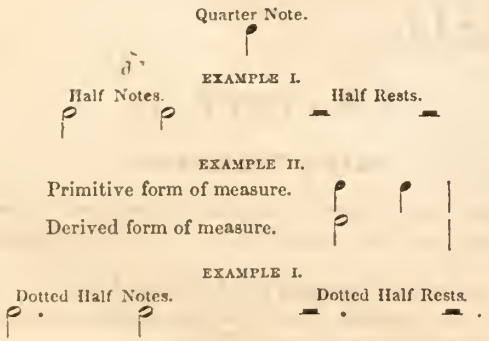
§ **10.** Silence is indicated by characters called Rests.

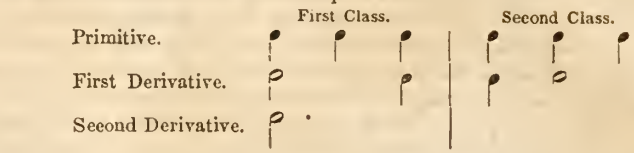
§ **11.** There are several kinds of notes and rests in common use, as follows:—Whole note (Semibreve), Half note (Minim), Quarter note (Crotchet), Eighth note (Quaver), Sixteenth note (Semiquaver), and thirty-second (Demisemiquaver).

§ **12.** By the addition of a dot, a note is made to represent a tone one-half longer than it does otherwise; thus, a *dotted whole* is equal to *three halves*, a *dotted half* is equal to *three quarters*, &c.

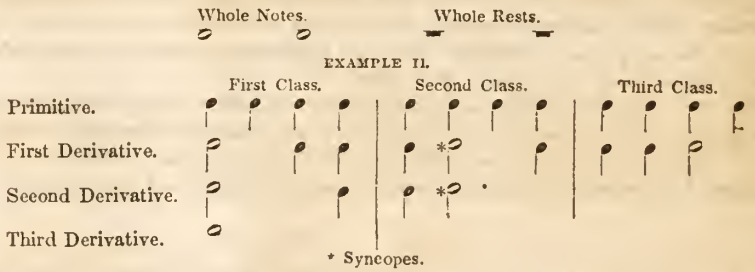
§ **13.** The Quarter may be at first most conveniently taken as a standard of measurement, and from it the various lengths or forms of measure may be obtained; first, by the union of parts of measure, thus obtaining halves and wholes; and second, by a division of the parts of measure, thus obtaining eighths and sixteenths.

§ **14.** Illustrations of the various forms of measure obtained by the union of parts of measure.





§ **15.** Figures are used to designate the kind of measure; thus, the figure 2 denotes Double Measure, and the figure 3 denotes Triple Measure, &c.



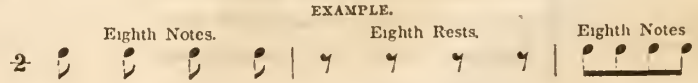
§ **16.** When a tone commences on an *unaccented* part of a measure, and is continued on an *accented* part of a measure, it is called a Syncope, or Syncopated Tone, and the note representing it is called a Syncopated Note. The syncopated tone should receive a strong accent.

DIVIDED PARTS OF A MEASURE.

§ **17.** The parts of a measure may be divided so that two tones shall occur on one part, and the measure is then said to be in Compound Form. The form of measure heretofore explained may be called Simple Form.

§ **18.** Compound form of measure may be either *primitive* or *derived*.

§ **19.** Notes representing these shorter tones, as in compound primitive form of measure, are called Eighths or Quavers.



NOTE.—The principle of derivation and classification already explained, may be carried out in compound form of measure, if the teacher thinks it best. If it be thoroughly and practically understood, it affords a certain standard or principle by which the musical performer may be carried through the most difficult rhythmic combinations with certainty. The principle is simply this: The primitive form of a measure, or the primitive part of a measure, is always to be taken as the standard of measurement. This can not fail to solve any rhythmic problem that may occur. The common mode of beating to indicate the measurement of sounds, is quite uncertain. Hence, a good conductor of an orchestra is frequently observed to indicate with his *bâton* the primitive form of the measure, and this although he may know nothing of this principle of classification. This fact shows that the principle is a natural one, and one that fails not to accomplish its end. Whether the terms here used be adopted or not, the principle should be understood, the thing itself must be practically known, or there can be no certainty of correct time.

TRIPLETS.

§ **20.** A part of a measure may be so divided as to be occupied by three tones. Such divisions or parts of measures are called Triplets. The notes representing Triplets are usually marked by the figure 3.

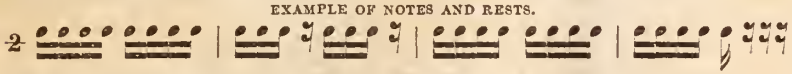
EXAMPLE.

COMPLEX FORMS OF MEASURE, AND THEIR CORRESPONDING NOTES AND RESTS.

§ **21.** A part of a measure may be occupied by four tones; such tones are represented by notes called SIXTEENTHS or SEMIQUAVERS.

§ **22.** When four tones occur in a single part of a measure, the measure is said to be in COMPLEX FORM.

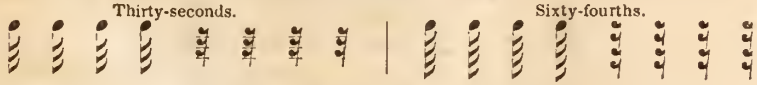
EXAMPLE OF NOTES AND RESTS.



NOTE—A further explanation of Rhythmic Classification may be obtained from "The Boston Academy's Manual of Instruction."

§ **23.** A still further division of parts of measure may be made so as to introduce THIRTY-SECONDS and SIXTY-FOURTHS.

EXAMPLES OF NOTES AND RESTS.



VARIETIES OF MEASURE.

§ **24.** Either of the different kinds of notes may be taken to represent the primitive form of measure, simple or compound. Thus, the primitive form in any kind of measure may be represented, by Whole Notes, Halves, Quarters, Eighths, or Sixteenths.

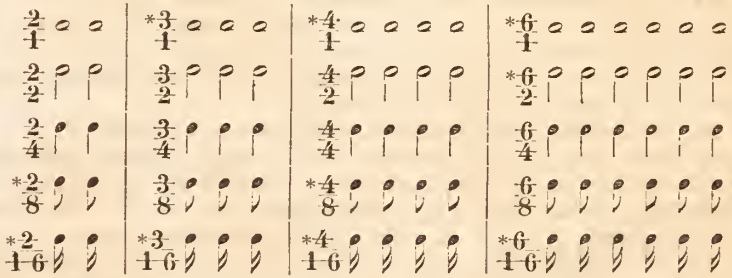
§ **25.** The different representations or signs of measure arising from the use of the different notes as primitive forms, are called VARIETIES OF MEASURE.

NOTE.—Varieties of measure merely furnish different signs for the same thing. To the ear they are all the same, to the eye only do they differ; the movement or degree of quickness depending not in the least on the kind of notes, which represent no positive, but only a relative length of sound. The different varieties are unimportant, but are in common use.

§ **26.** There may be as many varieties in all the different kinds of measure, as there are kinds of notes.

§ **27.** As figures are used to distinguish the *kinds* of measure, so also they are used to distinguish the *varieties* of measure. When used for both purposes, the two figures are written as in the representation of fractions, the number of parts on which the *kind of measure* depends being indicated by the numerator; and the kind of note used on each part on which the *variety of measure* depends being indicated by the denominator.

EXAMPLE OF DIFFERENT VARIETIES OF MEASURE.



* Seldom used.

§ **28.** The primitive and derived forms of Sextuple measure are the same as would be in an union of two Triple measures.

CHAPTER III.

MELODICS.

§**29.** Musical sounds (tones), when considered with respect to relative pitch, are arranged in a certain series, called the SCALE.

§ **30.** The Scale consists of eight tones; these are named from the names of numbers; ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

§ **31.** In the earlier singing exercises, the following syllables are used in connection with the tones of the scale:—

Do, Re, Mi, Fa, Sol, La, Si, Do.

NOTE.—The syllables are mostly designed for those who are musically weak, or who are yet in their pupilage; they should not be continued too long, nor relied upon too exclusively. The pupils should be cautioned against regarding them as names for the tones, and the teacher should be careful never to use them as such. The vowel, or vocal sound, best adapted to singing exercises, or to training the voice, is that of *ah*, being the same as is heard in the first syllable of the word father.

§ **32.** The absolute pitch of tones is indicated by letters, as:—A, B, C, D, E, F, G.

§ **33.** The pitch C is taken at first as the basis, or as *one* of the scale, and the scale is then said to be in the Key of C. The order of the tones in the Key of C is as follows:—

C, D, E, F, G, A, B, C.

§ **34.** The relative pitch of tones is represented by a character called the STAFF.

§ **35.** The Staff consists of five lines, with their interspaces. Each line and each space is called a DEGREE; thus, the staff contains nine degrees.

§ **36.** The compass of the staff may be extended by the spaces below and above, and also by additional lines, called ADDED LINES.

§ **37.** The scale may be represented in various positions on the staff.

§ **38.** To fix the position of representing the scale, and to indicate absolute pitch, one of the letters is used as a guide, and when thus used it is called a CLEF.

§ **39.** There are two clefs, or clef-letters, in common use: first, the F CLEF, placed upon the fourth line, and second, the G CLEF, placed upon the second line.

§ **40.** The F clef is used for low male voices, or BASE; the G clef is used for high male voices, or TENOR, and also for female voices, both low and high, or ALTO and TREBLE. When used for Tenor voices, it signifies G an eighth or octave lower than when used for Alto or Treble.

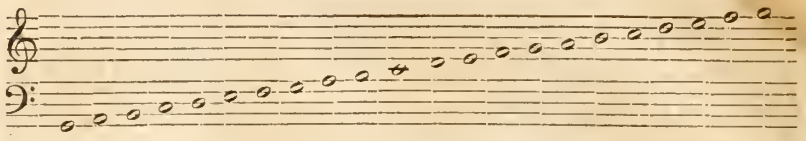
NOTE.—The four parts are frequently represented on two staves, in which case the Tenor is written upon the same staff with the Base, with the F clef.

EXTENSION OF THE SCALE AND CLASSIFICATION OF VOICES.

§ **41.** When tones higher than eight are sung, eight is to be regarded not only in its relation to the tones below it, but, also, as one of an upper scale.

§ **42.** When tones lower than one are sung, one is to be regarded as, also, eight of a lower scale.

§ **43.** The whole vocal compass, or extent from low to high, may be thus represented.



NOTE 1.—Several tones may be added, either above or below, by cultivation.

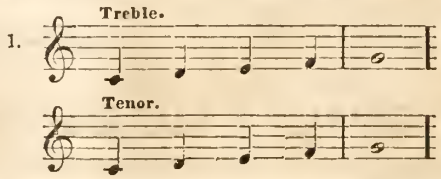
NOTE 2.—The true pitch or relation of male and female voices should be clearly illustrated and explained in this connection. When this is understood, there can be no objections to the Base and Tenor singing the lessons in the G clef, or to the Treble and Alto singing from the F clef, although the former may sing as heretofore, an octave lower, and the latter an octave higher, than the actual pitch represented.

§ **44.** The human voice is naturally divided into four classes:

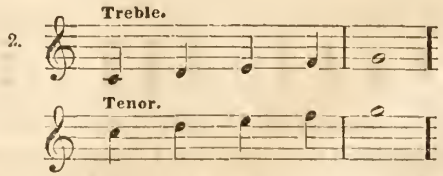
1. Low male voices, BASE.
2. High male voices, TENOR.
3. Low female voices, ALTO.
4. High female voices. TREBLE.

NOTE.—Besides the above, there are other distinctions, as BARYTONE between the Base and Tenor, and MEZZO SOPRANO between the Alto and Treble. The Treble is often called SOPRANO.

EXAMPLES ILLUSTRATING THE TWO USES OF THE G CLEF.

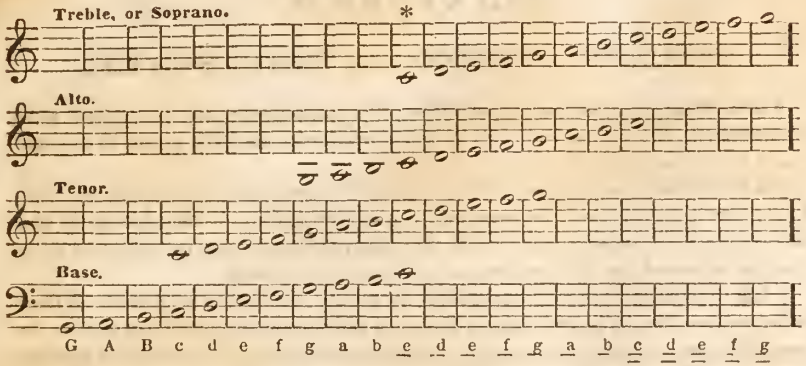


The above examples, although they appear the same to the eye, are in reality, or to the ear, an octave apart, the Tenor being an octave below the Treble.



The above examples, although they appear different to the eye, are in reality, or to the ear, the same.

3. Examples illustrating the usual compass of the different classes of voices, the use of the clefs, and the relation of the different parts:



* This once marked small *c*, being about the center both of the vocal and also of the great or instrumental scale, is called the middle c.

INTERVALS.

NOTE.—A true knowledge of intervals can only be communicated through the ear. Names, definitions, or illustrations, may be given, while the pupil obtains no correct idea of the thing itself, which can only be acquired by a careful listening to tones and comparison of them. The ear alone can appreciate or measure intervals. The subject is one which can not be understood until the ear has been considerably trained; this is the reason why it has not been presented earlier in this course. After intervals have been taught, the following definitions will be easily understood.

§ **45.** The difference of pitch between any two tones is called an INTERVAL. Thus, the difference of pitch between one and two is an interval.

§ **46.** In the regular succession of the scale, there are two kinds of intervals, larger and smaller.

§ **47.** The larger scale-intervals are called STEPS; and the smaller scale-intervals are called HALF-STEPS.

§ **48.** The intervals of the scale occur in the following order:—Between one and two, a *step;* between two and three, a *step;* between three and four, a *half-step;* between four and five, a *step;* between five and six, a *step;* between six and seven, a *step;* and between seven and eight, a *half-step.*

NOTE.—The terms *tone* and *half-tone* are in common use to designate these intervals; but, as the application of the same word both to sounds and intervals is inconvenient, the discontinuance of the term *tone* and *half-tone* is recommended, especially in teaching. As the word ladder (scale) is used for designating the series of tones called the scale, it is quite natural to carry out the figure, and borrow from the ladder the word *step*, by which to designate scale-intervals.

§ **49.** The scale thus explained is called the MAJOR SCALE.

CHAPTER IV.

CHROMATIC SCALE.

§ **50.** In addition to the scale already mentioned, called the Diatonic Scale, there is another scale formed by the introduction of intermediate tones between those tones of the Diatonic Scale, which are separated by the interval of a step. This scale consists of thirteen tones, and twelve intervals of a half-step each; it is called the CHROMATIC SCALE.

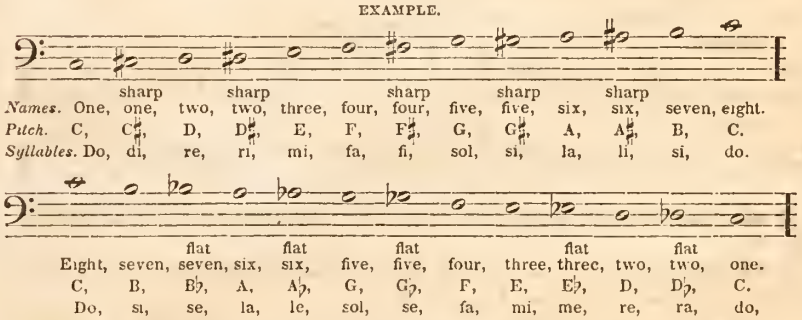
§ **51.** The intermediate tones are named from either of the Diatonic Scale-tones between which they occur, with the addition of sharp or flat prefixed or annexed. Thus, the intermediate tone between one and two may be named SHARP ONE, or FLAT TWO.

§ **52.** Characters called SHARPS and FLATS are used as signs of the intermediate tones, or of the tones named Sharp or Flat.

§ **53.** Sharps or Flats (signs) are canceled by a character called a NATURAL.

§ **54.** Chromatic Scale represented.

EXAMPLE.



NOTE.—The letter *i* should always receive the sound of ee in the above syllables; thus, Di is pronounced Dee, Ri is pronounced Ree, &c. Again, the letter *a* should always receive the sound of the English long a, so that Se is pronounced Sā, Le is pronounced Lā, &c.

§ **55.** The characters called sharps and flats continue their significance throughout the measure in which they occur, and also from measure to measure, when the same tone is repeated, or until canceled by a note written upon some other degree of the staff.

NOTE 1.—The teacher should be careful to cause his pupils to understand that C♯ is not C raised or elevated, and that D♭ is not D lowered or depressed, but that the tone C♯ or D♭ (by which ever name it may be called) is an independent tone, being in pitch between C and D It is not possible to elevate or to depress the pitch of a tone. Absolute pitch is, of course, unalterable. The error here pointed out is found in many treatises on music, see "Manual of the Boston Academy of Music," and various other works.

NOTE 2.—The name of this character is an unfortunate one, since its tendency is to mislead the pupil. It signifies not that one tone is in fact more natural than another—indeed it does not apply to the tone, but merely to the previous mark (flat or sharp), showing that its significance is now at an end

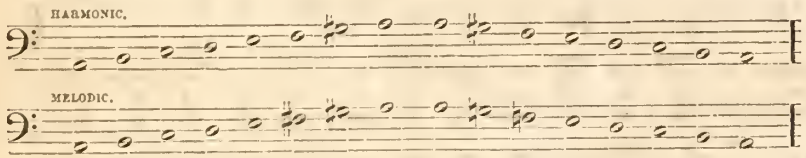
NOTE 3.—The teacher is advised never to use the term natural in connection with the names of notes, or to speak of C natural, B natural, or natural one, natural four, &c., but to say simply C, or D, or E, or one, or four, &c. C♯ is just as natural a tone as is C, and so of all the tones of the Chromatic Scale, one is as natural as another, and a little child who chooses the pitch of a song, is as likely to commence with C♯ as with C, &c.

THE MINOR SCALE.

§ **56.** In addition to the Scales already explained, there is another, differing from those in the relation or succession of its tones, or in the order of its intervals, called the MINOR SCALE.

§ **57.** There are two forms of Minor Scale in common use, called respectively the Harmonic Minor Scale, and the Melodic Minor Scale.

REPRESENTATIONS.



§ **58.** Every Major Scale has its relative Minor, and every Minor Scale has its relative Major.

§ **59.** The relative Minor to any Major Scale is based upon its sixth, and the relative Major to any Minor Scale is based upon its third.

NOTE.—The distinguishing feature of the major and minor scales is the third. The major scale is known by its major third, and the minor scale is known by its minor third.

CHAPTER V.

TRANSPOSITION OF THE SCALE.

§ **60.** When any other pitch than that of C is taken as one, the scale is said to be TRANSPOSED. Thus G may be taken as one, in which case the scale is said to be transposed to G, or to the Key of G.

§ **61.** In transposing the scale, it is necessary to reject some of the tones in the given key, or the key from which the transposition is to be made, and to introduce in the new key certain intermediate tones, so that the scale-relationship may be preserved, or so that the scale-model or scale-pattern, as in C, may not be broken.

§ **62.** The natural order of transposing the scale is by fifths or by fourths; in these transpositions there is but one tone in the given scale which will not be required in the new scale; consequently, but one new tone (intermediate) will be required to form the new scale. The scales of one and of its fifth, or of one and of its fourth, are, therefore, said to be closely related.

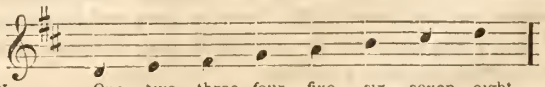
§ **63.** First transposition by fifths from C to G. In this transposition the tone F is dropped, and the tone F sharp is introduced, and thus the proper form of the scale is secured. The sign or SIGNATURE of the Key of G is one sharp.

§ **64.** Second transposition by fifths from G to D. C is dropped, and C sharp is introduced. The Signature of the Key of D is two sharps.

§ **65.** To preserve scale-relationship, or the proper order of intervals between *six* and *seven*, and between *seven* and *eight*, in this transposition, it is necessary to take C♯ as seven in the new key.

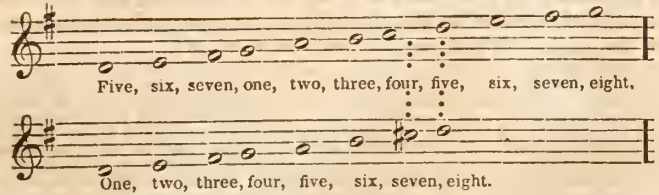
§ **66.** The sign of C♯ is placed at the beginning of the staff, a little to the right of the previous sharp, and the two sharps are taken together as the sign of the key, or as the signature.

EXAMPLE. KEY OF D.



Names.	One,	two,	three,	four,	five,	six,	seven,	eight.
Pitch.	D,	E,	F♯,	G,	A,	B,	C♯,	D.
Syllables.	Do,	re,	mi,	fa,	sol,	la,	si,	do.

ILLUSTRATION.



§ **67.** Third transposition of the Scale by fifths, from D to A. G♯ is sharp four to D. G♯, therefore, is next introduced.

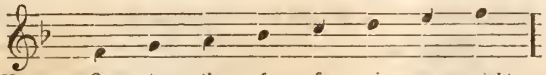
§ **68.** Fourth transposition of the Scale by fifths; from A to E. D♯ is sharp four to A.

§ **69.** Fifth transposition by fifths; from E to B. A♯ is sharp four to E.

§ **70.** First transposition of the Scale by fourths; from C to F.

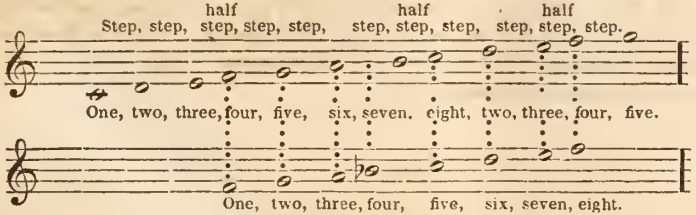
§ **71.** To preserve the identity of the Scale, or the proper order of intervals between *three* and *four*, and between *four* and *five*, in this transposition, it is necessary to take B♭ as four in the new key. B♭ is, therefore, the signature to the key of F.

EXAMPLE. KEY OF F.



Names.	One,	two,	three,	four,	five,	six,	seven,	eight.
Pitch.	F,	G,	A,	B♭,	C,	D,	E,	F.
Syllables.	Do,	re,	mi,	fa,	sol,	la	si,	do.

ILLUSTRATION.



NOTE.—B♭ is taken for four, and not A♯, so that the proper nomenclature may be preserved, and that the proper relations may be made to appear to the eye in written music; or that the Scale may be represented by the regularly successive degrees of the Staff.

§ **72.** It will be observed that, in the foregoing transposition from C to F, the pitch of the Scale has been removed a *fourth;* and the intermediate tone, B♭, or *flat seven*, has been found necessary to preserve the proper order of the intervals. Hence the following rule: "*Flat seven* transposes the Scale a fourth;" or "The tone of transposition, between any key and its fourth, is *flat seven.*

§ **73.** Second transposition of the Scale by fourths; from F to B♭.

§ **74.** To preserve the proper order of intervals between *three* and *four*, and between *four* and *five*, in this transposition, it is necessary to take E♭ as four in the new key.

§ **75.** The sign of E♭ is placed a little to the right of the previous flat, and the two flats are taken as the signature.

§ **76.** Third transposition of the Scale by fourths; from B♭ to E♭. A♭ is flat seven to B♭. A♭, therefore, is the next flat introduced.

§ **77.** Fourth transposition of the Scale by fourths; from E♭ to A♭. D♭ is flat seven to E♭. D♭, therefore, is the next flat introduced.

§ **78.** Fifth transposition by fourths; from A♭ to D♭. G♭ is flat seven to A♭.

CHAPTER VI.

DYNAMICS.

DEGREES OF POWER.

§ **79.** *Mezzo.* A musical sound of medium power or force is called MEZZO (pronounced met-zo); such a sound is indicated by the term mezzo, or by an abbreviation of it, as mez., or by its initial, m.

§ **80.** *Piano.* A tone somewhat softer than Mezzo, or a soft tone, is called PIANO (pee-äh-no), and is indicated by the term piano, pia. or p.

§ **81.** *Forte.* A tone somewhat louder than Mezzo, or a loud tone, is called FORTE (fōrte, or four-te), and is indicated by the term forte, for. or f.

§ **82.** *Pianissimo.* A tone softer than Piano is called PIANISSIMO (pee-äh-níss-i-mo), and is indicated by pp.

§ **83.** *Fortissimo.* A tone louder than Forte is called FORTISSIMO (fore-tiss-i-mo), and is indicated by ff.

NOTE 1.—There are also modifications of the above-mentioned degrees of power, as *Mezzo-Forte, Mezzo-Piano.*

NOTE 2.—Mezzo, Piano, and Forte are Italian words, which are universally used as technical terms in music.

NOTE 3.—The instrument called the Piano-Forte derives its name from these words. It should not be called Piano-*Fort*, but Piano-*For-te*.

FORM OF TONES.

§ **84.** *Organ Form.* A Tone commenced, continued, and ended with an equal degree of power, is called an ORGAN FORM, or ORGAN TONE. It may be indicated by parallel lines, thus: ═══.

NOTE 1.—The Organ Form takes its name from the organ pipe, which can only produce a tone of one equal degree of power.

NOTE 2.—The Organ Form is not often used in vocal music, except in passages in which one part holds a steady tone for a considerable time, while the other parts sing various harmonies.

§ **85.** *Crescendo Form.* A tone commencing Piano, and gradually increasing to Forte, is called CRESCENDO (cre-schen-do). It is indicated by cres., or by two divergent lines, thus: <.

§ **86.** *Diminuendo Form.* A tone commencing Forte, and gradually diminishing to Piano, is called DECRESCENDO or DIMINUENDO (de-cre-schen-do or dim-in-oo-en-do.) It is indicated by decres. dim. or by two convergent lines, thus: >.

§ **87.** *Swell.* An union of the Crescendo and the Decrescendo produces the SWELL FORM: indicated by the union of the divergent and convergent lines, thus: <>.

NOTE 1.—The swell is sometimes called the *Drawn Tone*; the term *Messa di voce* is also used to designate this tone form.

NOTE 2.—The acquisition of this form of tone is one of the most difficult things in the art of song. It constitutes the polish or finishing touch in artistic excellence. "It is the result," says Garcia, in his admirable "School of Singing," "of all other studies;" and again, "to draw the tones well is to be a good singer."

NOTE 3.—The application of Crescendo and Diminuendo to phrases and sections, or to passages of several measures, is comparatively easy, and constitutes one of the greatest beauties of choir singing.

§ **88.** *Pressure Form.* A very sudden Crescendo or Swell is called the PRESSURE FORM. It is thus marked, < or <>.

NOTE.—This dynamic form is sometimes used to express ridicule, sarcasm, or irony. It belongs mostly to burlesque, to the ludicrous, or to comic, in singing.

§ **89.** *Sforzando.* A tone which is produced very suddenly and forcibly, and instantly diminished, is called an EXPLOSIVE TONE; or SFORZANDO, or FORZANDO (sfŏrt-zan-do or fŏrt-zan-do.) It is designated thus >, or by sf. or fz.

NOTE 1.—This tone-form is of great importance both to the speaker and to the singer. The energetic style of singing, as in many of Handel's choruses, for example, is much dependent upon it; indeed, *some degree* of it is always needed in the very first utterance of the voice, for without it the tone will be destitute of life and expression. Its power is distinctly felt in the manner in which good performers on stringed or wind instruments produce their tones, or in the very first utterance of a note, or in the manner in which the attack is made upon it. Much of the dullness, heaviness, stupidity, and lifelessness so prevalent in vocal music, and especially in choir-singing, is to be attributed to the absence of this dynamic form of delivery. It is by no means intended that every tone should be given Sforzando; far indeed from this, but the *element* of Sforzando is to tones the life-giving power. It is, however, very liable to be overdone, and even caricatured; it requires, therefore, much discretion in its application, for, unless it be directed by good taste, it will be likely to degenerate into a mere lunging or jerking of the voice, grunt-like, coarse and disagreeable.

NOTE 2.—The mark indicating the pressure form of tone is often printed, instead of that which indicates the Forzando. The observance of the mark, as thus erroneously applied, would, in many cases, be quite ludicrous. The mark is often applied in this form, ∧.

LEGATO, STACCATO, AND PAUSE.

§ **90.** *Legato.* When successive tones are performed in a closely connected manner, so as to be bound into one another, or intervolved, they are said to be sung LEGATO (Le-gä-to, or Le-gah-to). The Legato is indicated by a curved line, (⌒), called a legato mark. The same character is called a Tie when it is placed over two notes on the same degree of the staff.

NOTE.—This character is often used to show how many tones are to be sung to one syllable.

§ **91.** *Staccato.* When notes are delivered in a short, pointed, distinct, or very articulate manner, they are said to be STACCATO (Stac-kä-to, or Stac-kah-to). Staccato is indicated by points, thus: (ı ı ı ı).

§ **92.** *Marcato.* A less degree of Staccato, or MARCATO, is indicated by dots, thus: (• • • •).

§ **93.** *Pause.* When the duration of a tone is prolonged beyond the time indicated by the note by which it is represented, such prolongation is called a PAUSE, and the character by which it is indicated receives the same name (𝄐).

NOTE.—The pause is often called the HOLD.

EXPLANATION OF MUSICAL TERMS.

A—an Italian preposition, meaning, to, in, by, at, &c.
Accelerando—accelerating the time, gradually faster and faster.
Adagio, or *Adasio*—slow.
Adagio Assai, or *Molto*—very slow.
Ad Libitum—at pleasure.
Affettuoso—tender and affecting,
Agitato—with agitation.
Alla Capella—in church style.
Allegretto—less quick than Allegro.
Allegro—quick. *Allegro Assai*—very quick.
Allegro ma non Troppo—quick, but not too quick.
Amabile—in a gentle and tender style.
Amateur—a lover but not a professor of music.
Amoroso, or *Con Amore*—affectionately, tenderly.
Andante—gentle, distinct, and rather slow, yet connected.
Andantino—somewhat quicker than Andante.
Animato, or *Con Anima*—with fervent, animated expression.
Animo, or *Con Animo*—with spirit, courage, and boldness.
Antiphone—music sung in alternate parts.
Ardito—with ardor and spirit.
Arioso—in a light, airy, singing manner.
A Tempo—in time.
A Tempo Giusto—in strict and exact time.

Ben Marcato—in a pointed and well-marked manner.
Bis—twice.
Brillante—brilliant, gay, shining, sparkling.

Cadence—closing strain; also a fanciful, extemporaneous embellishment at the close of a song.
Cadenza—same as the second use of Cadence. See Cadence.
Calando—softer and slower.
Cantabile—graceful, singing style; a pleasing, flowing melody.
Canto—the treble part in a chorus.
Choir—a company or band of singers; also that part of a church appropriated to the singers.
Chorist, or *Chorister*—a member of a choir of singers.
Col, or *Con*—with. *Col Arco*—with the bow.
Comodo, or *Commodo*—in an easy and unrestrained manner.
Con Affetto—with expression.
Con Dolcessa—with delicacy.
Con Dolore, or *Con Duolo*—with mournful expression.
Conductor—one who superintends a musical performance; same as Music Director.
Con Energico—with energy.
Con Espressione—with expression.
Con Fuoco—with ardor, fire.
Con Grazia—with grace and elegance.
Con Impeto—with force, energy.
Con Justo—with chaste exactness.
Con Moto—with emotion.
Con Spirito—with spirit, animation.
Coro—chorus.

Da—for, from, of. *Da Capo*—from the beginning.

Decani—the priests, in contradistinction to the lay or ordinary choristers.
Declamando—in the style of declamation,
Decrescendo—diminishing, decreasing.
Devozione—devotional.
Dilettante—a lover of the arts in general, or a lover of music.
Di Molto—much or very.
Divoto—devotedly, devoutly.
Dolce—soft, sweet, tender, delicate.
Dolcemente, *Dolcessa*, or *Dolcissimo*. See Dolce.
Dolente, or *Doloroso*—mournful
Doloroso—in a plaintive, mournful style.

E—and. *Elegante*—elegance.
Energico, or *Con Energia*—with energy.
Espressivo—expressive.

Fine, *Fin*, or *Finale*—the end.
Forzando, *Forz*, *or Fz.*—sudden increase of power.<
Fugue, or *Fuga*—a composition which repeats or sustains, in its several parts throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato—in the fugue style. *Fughetto*—a short fugue.

Giusto—in just and steady time.
Grazioso—smoothly, gracefully.
Grave—a slow and solemn movement.

Impressario—the conductor of a concert.

Lacrimando, or *Lacrimoso*—mournful, pathetic.
Lamentevole, *Lamentando*, *Lamentibile*—mournfully.
Larghetto—slow, but not so slow as Largo.
Larghissimo—extremely slow.
Largo—slow.
Legato—close, gliding, connected style.
Lentando—gradually slower and softer.
Lento, or *Lentamente*—slow.

Ma—but. *Maestoso*—majestic, majestically.
Maestro Di Capella—chapel master, or conductor of church music.
Marcato—strong and marked style.
Messa di Voce—moderate swell.
Moderato, or *Moderatamente*—moderately in moderate time
Molto—much or very.
Molto Voce—with a full voice.
Morendo—gradually dying away.
Mordente—a beat, or transient shake.
Mosso—emotion.
Moto—motion. *Andante Con Moto*—quicker than Andante.

Non—not. *Non Troppo*—not too much.

Orchestra—a company or band of instrumental performers; also that part of a theatre occupied by the band.

Pastorale—applied to graceful movements in sextuplo time.
Perdendo, or *Perdendosi*—same as Lentando.
Piu—more. *Piu Mosso*—with more motion, faster.
Pizzicato—snapping the violin string with the fingers.
Poco—a little. *Poco Adagio*—a little slow.
Poco a Poco—by degrees, gradually.
Portamento—the manner of sustaining and conducting the voice from one sound to another.
Precentor—conductor, leader of a choir.
Presto—quick.
Prestissimo—very quick.

Rallentando—or *Allentando*, or *Slentando*—slower and softer by degrees.
Recitando—a speaking manner of performance.
Recitante—in the style of recitative.
Recitative—musical declamation.
Rinforzando. *Rinf.*, or *Rinforzo*—suddenly increasing in power.<
Ritardando—slackening the time.

Semplice—chaste, simple.
Sempre—throughout, always, as *Sempre Forte*, loud throughout.
Senza—without, as *Senza Organo*, without the organ.
Sforzando, or *Sforzato*—with strong force of emphasis, rapidly diminishing.>
Siciliana—a movement of light, graceful character.
Smorendo, *Smorzando*—dying away.
Soave, *Soavement*—sweet, sweetly. See Dolce.
Solfeggio—a vocal exercise.
Solo—for a single voice or instrument.
Sostenuto—sustained.
Sotto—under, below. *Sotto Voce*—with subdued voice.
Spiritoso, *Con Spirito*—with spirit and animation.
Staccato—short, detached, distinct.
Subito—quick.

Tace, or *Tacet*—silent, or be silent.
Tardo—slow.
Tasto Solo—without chords.
Tempo—time. *Tempo a Piacere*—time at pleasure.
Tempo Giusto—in exact time.
Ten. Tenuto—hold on. See Sostenuto.
Tutti—the whole, full chorus.

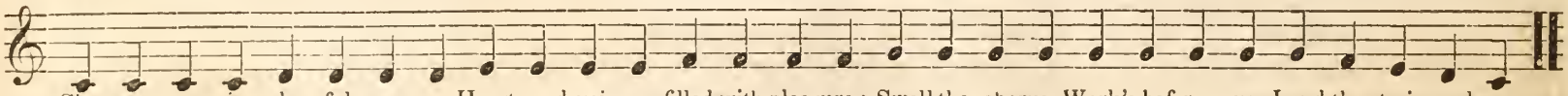
Un—a; as *Un Poco*—a little.

Va—go on, as *Va Crescendo*, continue to increase.
Verse—same as Solo.
Vigoroso—bold, energetic.
Vivace—quick and cheerful.
Virtuoso—a proficient in art.
Voce Di Petto—the chest-voice.
Voce Di Testa—the head voice.
Voce Sola—voice alone.
Volti Subito—turn over quickly.

SINGING SCHOOL MUSIC.

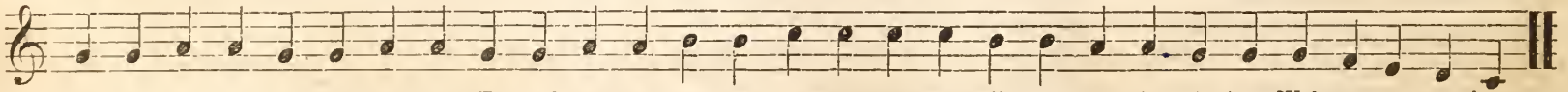
When the teacher shall have introduced the scale, quarter notes, staff and clefs, the following lessons may be commenced. There will be found written over the lessons the new topics to be introduced and practiced upon, before the lesson is sung. The order commonly found in singing books is observed in the arrangement of rules and explanations, but not in the lessons. Whatever is needed is brought in, and it is thought that teachers will generally agree that many things, commonly supposed to be among the last, are properly among the first to be studied, as for example, the different movements—*Adagio, Andante,* &c.—and the dynamic forms. Be careful that each lesson has its proper expression.

No. 1. *Scale. Quarter Notes. Staff and Clef.*



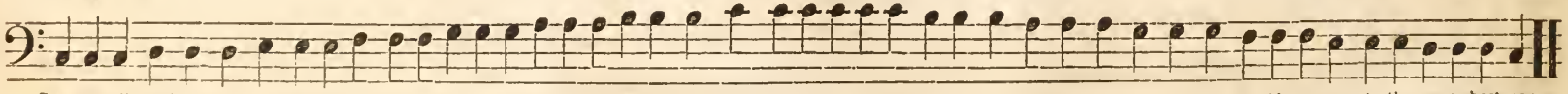
Sing we now in cheerful measure, Hearts and voi - ces filled with pleasure; Swell the chorus, Work's before us, Loud the strain prolong.

No. 2. *Beginning on Five of the Scale.*



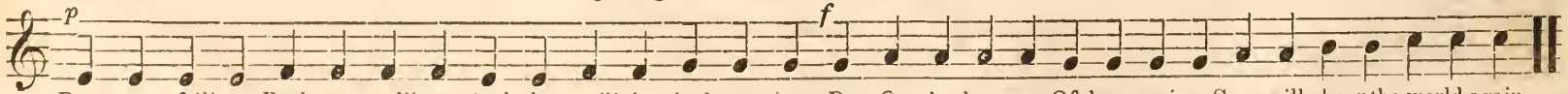
While the tones are sweetly ringing, To our hearts their sweetness bringing; One and all, come, join the singing, Welcome to our throng.

No. 3.



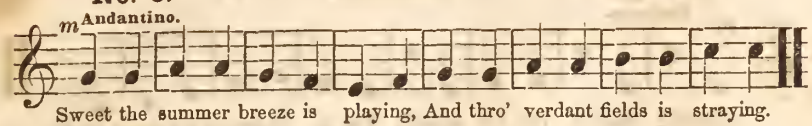
Courage, all ye who would learn how to sing, For to sing without fear is a ve - ry hard thing; And we all must expect to sing wrong now and then, Knowing accidents come to the ve - ry best men.

No. 4. *Beginning on Three. Piano and Forte.*

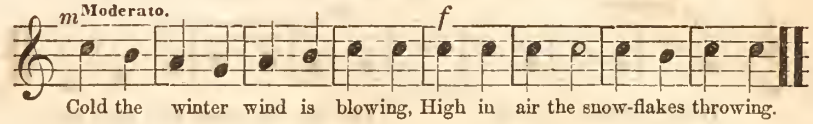


Dews are falling, Birds are calling, And the twilight shadows reign; But O the dawning Of the morning, Soon will cheer the world again.

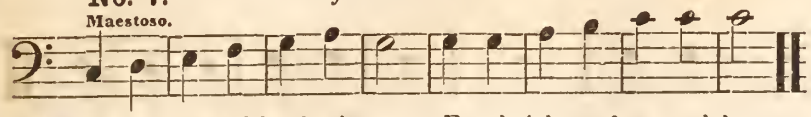
No. 5. *Measure. Bar. Andantino. Mezzo.*



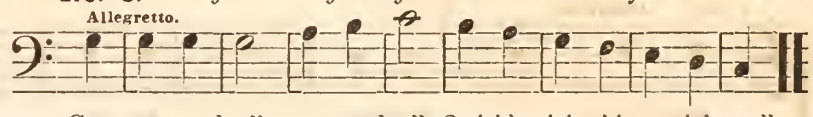
No. 6. *Moderato.*



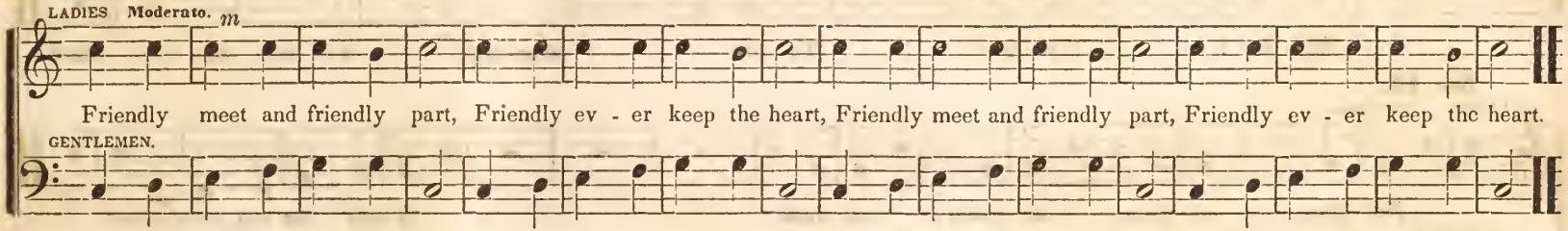
No. 7. *Half Note. Maestoso.*



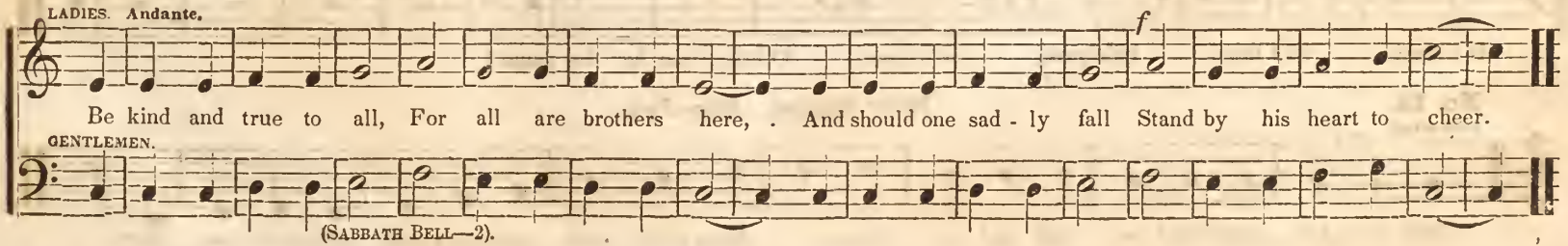
No. 8. *Allegretto. Beginning on the Second Part of the Measure.*



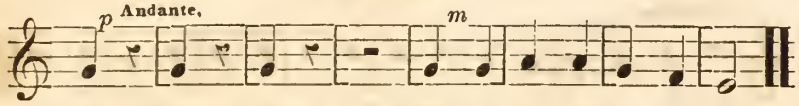
No. 9. *Skip, from Five to One.*



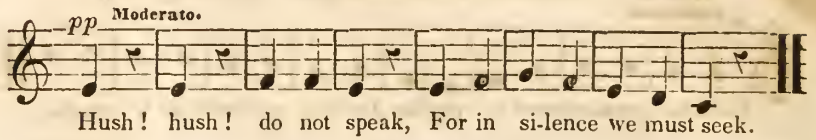
No. 10. *The Tie. Andante.*



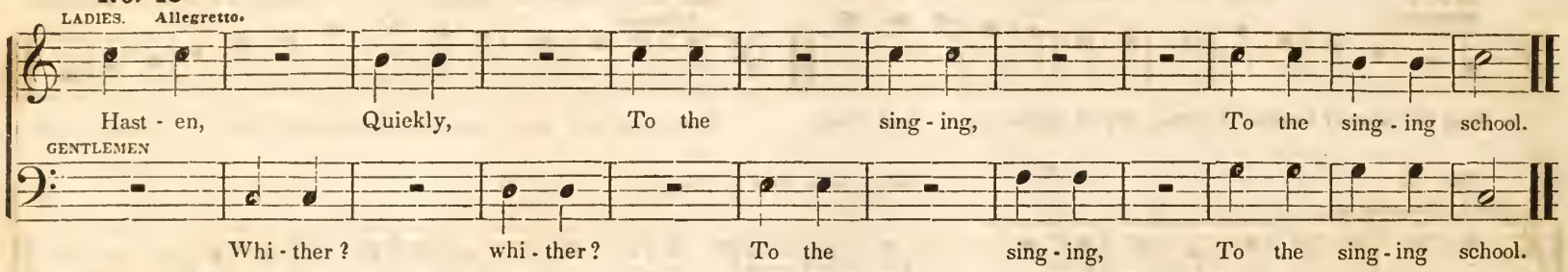
No. 11. *Half and Quarter Rests.*



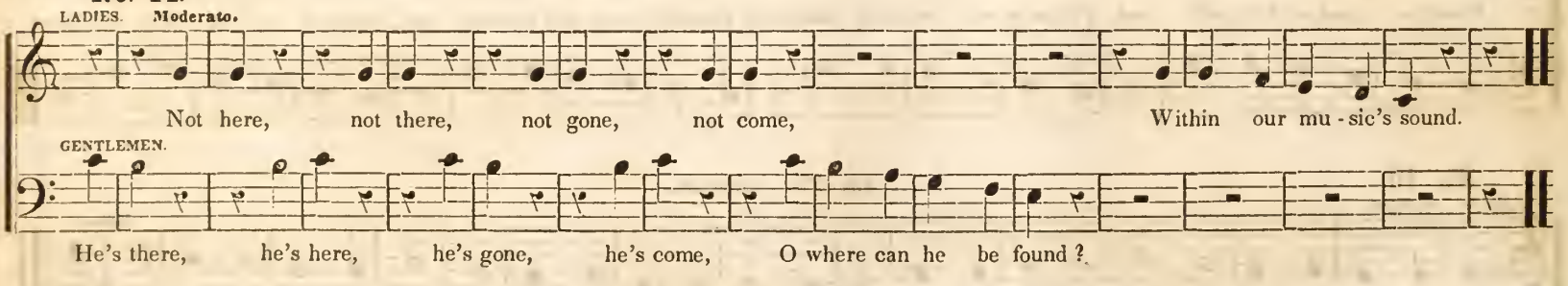
No. 12. *Pianissimo.*



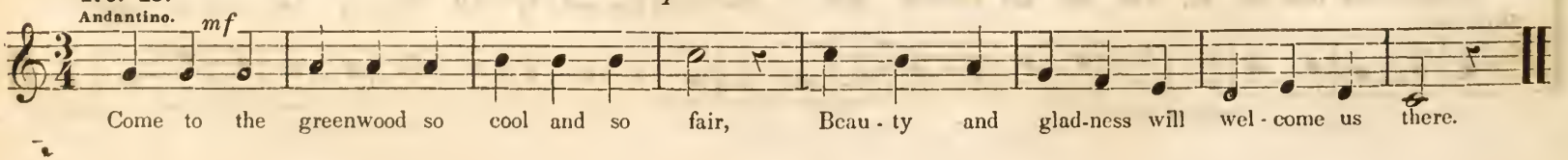
No. 13.



No. 14.



No. 15. *Triple Measure. Mezzo-Forte.*



No. 16. *Skips, from One to Three and Five. Dotted Half Note and Dotted Half Rest.*

Moderato. *f*

One, three, five, Hap - py are they who for wis - dom will strive.

No. 17.

p LADIES Andantino.

The wil - low is wav - ing where qui - et streams flow, So cool and so fair in the val - ley be - low.

GENTLEMEN

No. 18. *Skip, to Eight.*

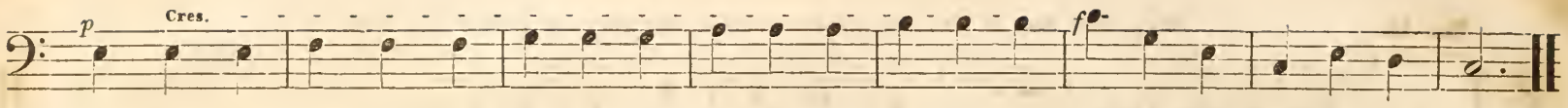
f Allegretto.

Come join in the song, The glad strain pro - long, Help those who are weak, And 'twill make us more strong.

No. 19. *Crescendo.*

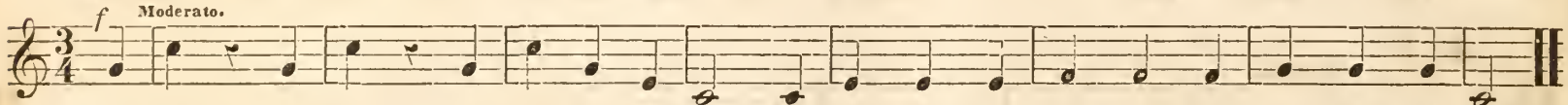
m Allegretto.

Down in the val - ley where wild flowers are grow - ing, And sweet birds are sing - ing so joy - ous and free,



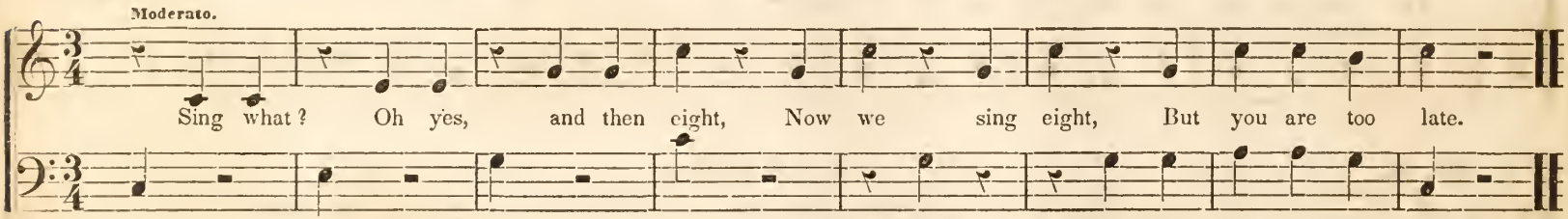
There let us hast - en for health and for plea - sure, For down in that val - ley is where I would be.

No. 20.



Hal - loo! Hal - loo! 'Tis time to come home, The night - dews are fall - ing, And day - light is gone.

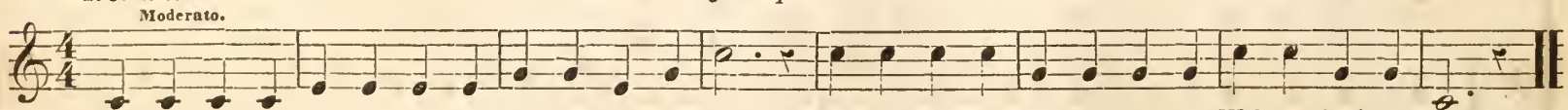
No. 21.



Sing what? Oh yes, and then eight, Now we sing eight, But you are too late.

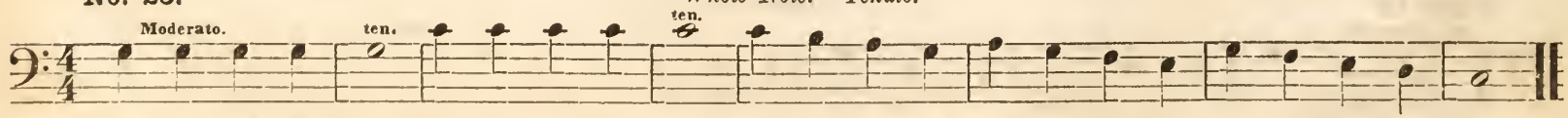
Sing, This, Five, Eight, What? yes, But we are too late.

No. 22. *Quadruple Time.*



Spring is com - ing in her beauty, Win - ter cold is o'er, Welcome, welcome birds and flowers, Welcome back once more.

No. 23. *Whole Note. Tenuto.*



O the way is long, And the wind is strong, While we jour - ney, it will cheer us, If we join in song.

No. 24.

Whole Rest.

mf Allegretto.

We will lead the way, Follow while you may, Let us jour-ney on to-ge-ther, Singing all the day.

We will go or stay, Yes, we'll fol-low, Let us jour-ney on to-ge-ther, Singing all the day.

No. 25.

f LADIES. Moderato. *p*

The lof-ty for-est trees Are sway-ing in the breeze, While soft hear the sound, hear the sound of the bees.

GENTLEMEN

While softly hear, soft-ly hear humming the bees.

No. 26.

Andantino. *f* *pp*

Sweet and clear, Sweet and clear, From the dis-tant wood-land ring-ing, Ech-o hear— ech-o hear.

No. 27.

mf Allegretto.

In cheerful, joy-ful song, We pass the hour a-way, Im-prov-ing hearts and voi-ces too, With each succeeding day.

No. 28.

p Moderato. *f*

Some one comes, At the door he knocks, Walk this way, sir? Pleasant day, sir, Glad to see you here.

No. 29.

Moderato.

Flowers, wild-wood flowers, Flowers, wild-wood flowers, Blooming fresh in sha-dy bow-ers, Fresh in sha-dy bowers.

Sweet flowers, Sweet flowers,

No. 30. *Sextuple Measure. Diminuendo.*

mf Andantino. Cres. - - - - - - - - Dim. - - - - - - - - -

Lightly our footsteps are bound-ing, Over the meadows so fair, . . Loudly our voices are sounding, are sounding, Far off in the clear morning air.

No. 31. *Legato Mark. Mezzo Piano.*

mp Andante.

Now all the world to rest is gone, And moonbeams gently sleep, On lake and grove, on wood and lawn, And on the rock-y steep.

No. 32. *Dotted Whole Note. Staccato.*

Moderato. Ten. Ten. Ten.

Soft and slow Now we go, Haste, O haste, we must not stay; Come, quick, come, quick, a-way.

No. 33. *Skip, from Six to Four.*

Andante.

Glad the time of ear - ly spring, When the blossoms first ap - pear, Birds in sweetest mea-sure sing, Happiest time of all the year.

No. 34. SUMMER SONG.

Andantino.

Wel - come, right wel - come, the sum - mer is here, For - est and wood -land no long - er are sere,

Flow - ers with fra - grance are fill - ing the air, All things are joy - ful in na - ture so fair.

No. 35.

Skip, Two and Seven.

Allegretto.

The harvest time, the harvest time Has come with all its glee; Come out and join the merry throng, So happy and so free.

No. 36.

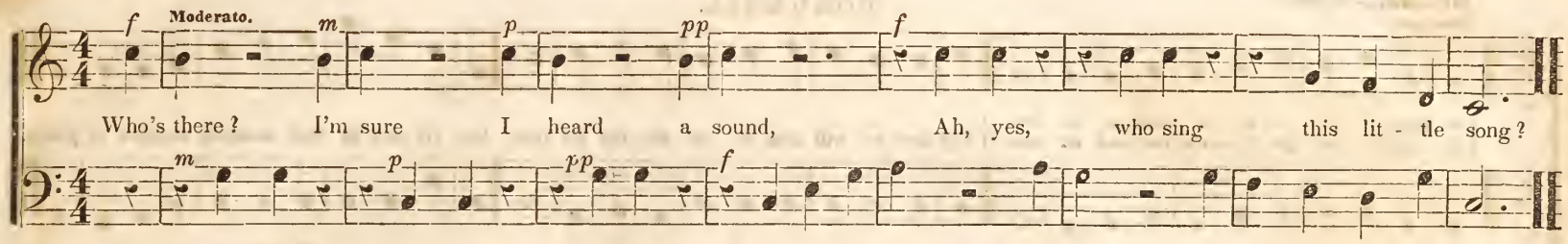
WINTER SONG.

Moderato.

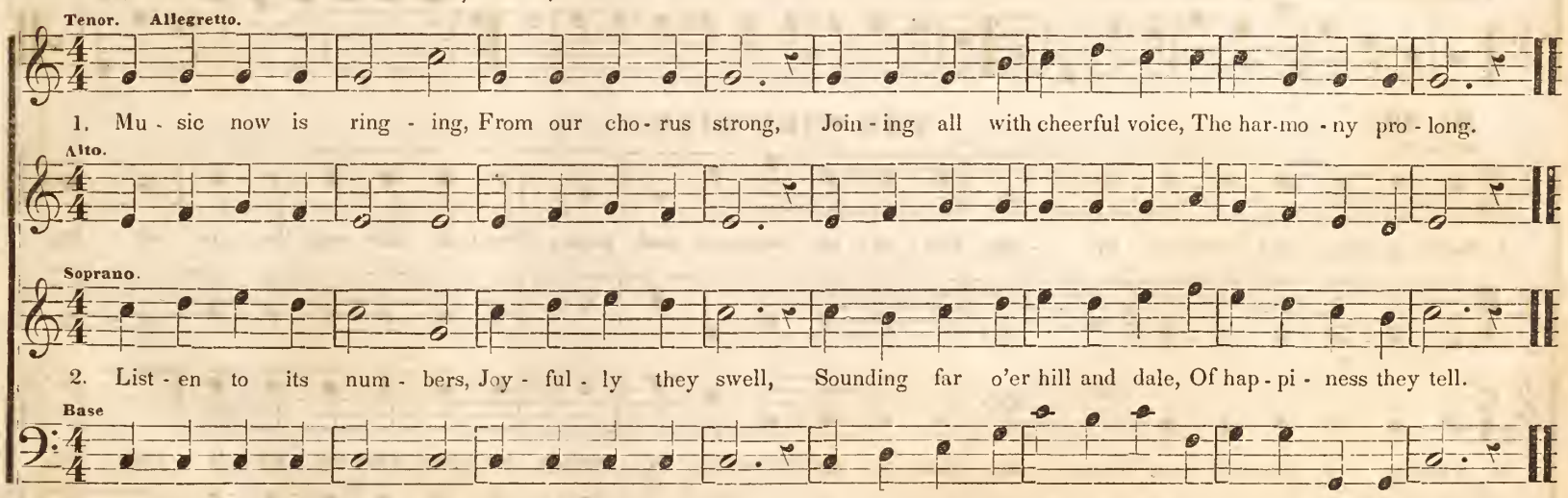
The sleigh-bells are ring - ing, as swift - ly they go, The mer - ry groups braving the fast fall - ing snow;

O win - ter has pleasures as well as the rest, And sleighing we all know is one of the best.

No. 37.



No. 38.—*Extended Scale. Classification of Voices.* MUSIC IS RINGING.



It is often unnecessary to place Dynamic marks in the music, as the words will, in most cases, sufficiently indicate the force to be used.

No. 39.—*Repeat.*

Maestoso.

COLUMBIA.

1 { O home of the no - ble, O home of the free, / Co - lumbia all glo- rious o'er land and on sea; } Thy fame we will sing, as ex - ult - ing we raise Our voi - ces in loud sounding anthems of praise.

2 { We'll sing of thy greatness, thy mercies count o'er, / Since first the un - hap- py sought rest on thy shore; } But ne'er in our gladness for - get his great name, Who gave in his goodness thy hon- or and fame.

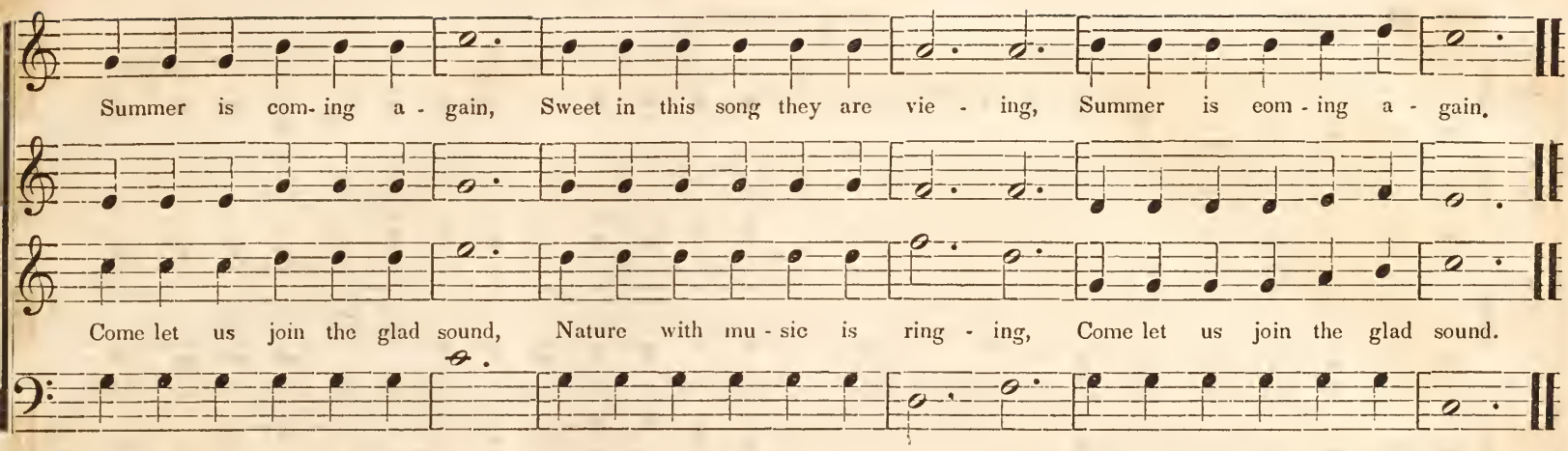
No. 40.

Allegretto.

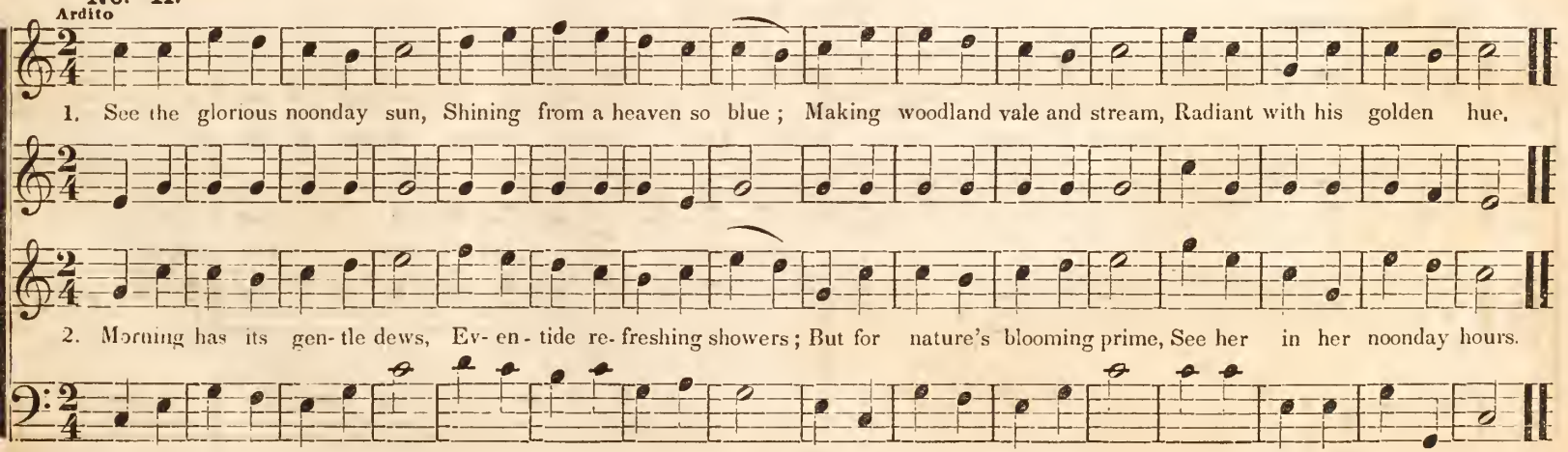
THE WILD BIRDS.

1. Swift - ly the wild birds are fly - - ing, Far ov - er woodland and plain; Sweet in this song they are vie ing,

2. Flowers too fresh- ly are spring - ing, Lav - ish their sweetness a - round; Na - ture with mu - sic is ring - ing,



No. 41. SEE THE SUN.



No. 42.—*Larghetto.*

THE NIGHT.

Larghetto.

1. Slow - ly comes the night, With shadows dark and deep, While the sounds of bu - sy daylight, All are hushed in sleep.

2. Noiseless is his tread, Tho' all his presence feels, While with - in his shadows fold - ed, He their eye - lids seals.

No. 43.—*Forzando.*

THE MORN.

Moderato.

The morn is come, and bright The sun is shining, shining in the sky;

The morn is come, and brightly shines the sun,

The morn is come, The morn is come, and bright The sun is shining in the

The morn is come, the sun is bright,

Come one and all, fast the moments, the moments, for fast, for fast the moments fly.

shining in the sky. Come, one and all, fast the moments, the moments, for fast, for fast the moments fly.

sky. Come, one and all, for fast, fast the moments, the moments, for fast, for fast the moments fly.

Come, one and all, for fast the moments, fast the moments, fast the moments fly.

No. 44. WE'LL FOLLOW WHERE YOU GO.

Allegretto.

We'll follow where you go, We'll follow, We'll follow where you go, where you go.

Whither? But whither? But whither do you go? let us know, let us know.

Come, follow where we go, fol - low, follow where we go; O follow, O follow and you'll know.

Whither? But whither? But whither? Yes, please to let us know.

(Let this section be sung first by Soprano alone, then by all together, as written.)

O yes, we'll go, O yes, we'll go, O yes, O yes, we'll nev - er fear To follow where you go.

We'll go the sorrowing heart to cheer, We'll go to wipe the falling tear, O come then, all, and nev - er fear To follow where we go.

O yes, we'll go, O yes, we'll go, O yes, O yes, we'll nev - er fear To follow where you go.

No. 45.—*Eighth Notes.* ON THE PRAIRIE.

Moderato.

1. Out on the prai - rie, Out on the prai - rie, Out on the prai - rie, There is where I dwell;

2. Come to the prai - rie, Come to the prai - rie, Come to the prai - rie, Reaching far and wide;

To the crowded ci - ty, To the crowded ci - ty, To the bu - sy throng, I say fare - well.

Leave the crowded ci - ty, Leave the crowded ci - ty, Leave the bu - sy throng, And all its pride.

No. 46.

WHERE THE WARBLING.

Andante con Grazia.

1. Where the warbling wa - ters flow, And the for - est flowers grow; Where no sultry heats in - vade, Rest we in the qui - et shade.

2. Where for ev - er mu - sic floats From the woodland songster's notes; Where from care and study free, Rest we 'neath the waving tree.

3. Wea - ri - ly our days have fled, Full of care each hour has sped, Now we cast them all a - way, Rest we here this summer day.

No. 47.

Allegretto.

TO THE MOUNTAIN.

1. To the moun-tain, to the mountain, to the mountain a - way Let us haste, for the morn is bright in the sun's ear - liest ray, And

2. To the moun-tain, to the mountain, to the mountain a - way Let us haste e'er the morning zephyrs are scorch'd by the day, And

hark! 'tis the mer-ry hunt - er, whose horn far a - way we hear, Then come, hasten to the mountain, the sum-mit now is near.

come, fol-low, as the deer leaps from deep in his shady bed, A - waked by the hunter's horn, who e'en now has past him sped.

No. 48.—*Da Capo. Fine.*

THOUGHTS OF CHILDHOOD.

Moderato.

FINE.

1. O sweet are the thoughts of our child - hood, As they come in the still - ness of night, They bring back the cot in the
D. C. The blos - soms with dew - drops so pearl - y, Still they come in the si - lence to me.

2. Oh that was the fresh - ness of spring - time, Where no thoughts of the win - ter in - vade, No wear - i - ness then toll'd its
D. C. From la - bor our thoughts we can sev - er, And re - turn in the still - ness of night.

D. C.

wild - wood, And the brook with its wa - ters so bright; The birds that a - woke us so ear - ly, With their songs in the old ma - ple tree,

sad chime, Or dull care on our path-way had laid; We wan-dered in joy - ful - ness ev - er, Where in dreams now of pur - est de - light

No. 49. *Chromatic Scale, or Sharp Four.*

Allegretto.

Brightly shines the sun, See his course be - gun, Hast - en to the fields a - way, With morning's ear - liest ray.

No. 50. *Sharp Two and Sharp One.*

mp Andantino. *mf* *f* *p*

Beauti - ful sea, beauti - ful sea, Ever thy bright waves are daneing with glee, Wonderful deep, wonder- ful deep, O'er thy blue waters the stormy winds sweep.

No. 51. *Sharp Six. Allegro.*

Allegro.

With laugh and song, We trip a - long To woodland green and fair, Com - pan - ions dear, Come meet us here, We'll have our pie - nic there.

No. 52. *Flat Three.*

Larghetto.

Lone and wea - ry, sad and long, Is the way we journey here, While our voi -ces raise the song, Mingling tears of grief and fear.

No. 53. *Flat Seven.*

mp Andante. *f*

Slowly and hea-vi - ly upward we go, But our way downward is not quite so slow.

No. 54. *Natural*

Allegretto.

Home at last re - turn - ing, All our wand'rings o'er, Never more we'll wander From our own be-loved shore.

No. 55.

Moderato.

Weary still, but ev -er cheerful, Hastening on his way, Olimbing down the rugged mountain, He can nev - er stay

No. 56. *Minor Scale.*

Andantino.

Au-tumn birds are speeding on, Flying to the dis - tant re - gions, Sum-mer time has passed and gone With old time's le - gions.

No. 57.—*Marcato.* HARK! THE RAIN-DROPS.

Moderato.

1. Hark! the ti - ny rain-drops fall - ing in the for - est shade, Nearer now as blows the wind from yonder distant glade, Come the gentle sounds as 'twere by fairy footsteps made.

2, Hushed the plaintive note of bird in woodland and in dell, While the mellow tones we hear of yonder vil- lage bell, Mingling with the rain-drops soft, of peace and joy they tell.

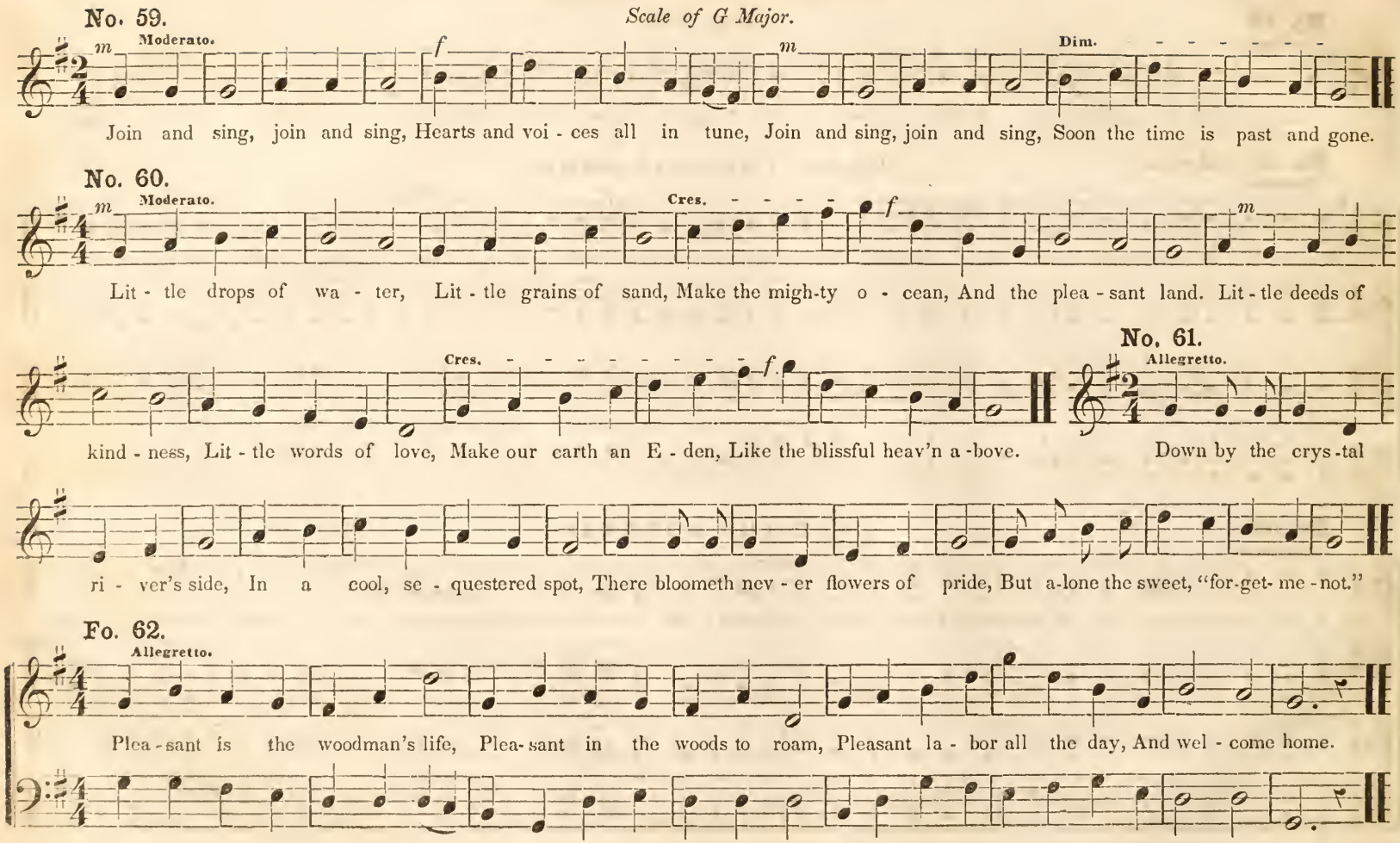
No. 58. OVER THE MOUNTAIN.

Andantino.

1. O ver the moun-tain, o - ver the plain, Would we re - turn to the old home a - gain, Far we have wandered from our loved shore, But, ah, no grief can the lost ones restore.

2. Why should we lin - ger far, far a - way, While in its shel - ter we soon shall be gay, What tho' the loved ones never re - turn, Tears should be joyful we shed by their urn.

3. Glad - ly to heaven their spi - rits have fled, Think not up - on them as lain with the dead, Wearied with wand'ring they've gone before, O, when shall we join them, blest evermore.


No. 59.
Scale of G Major.
m
Moderato.
f
m
Dim.
Join and sing, join and sing, Hearts and voi - ces all in tune, Join and sing, join and sing, Soon the time is past and gone.
No. 60.
m
Moderato.
Cres.
f
m
Lit - tle drops of wa - ter, Lit - tle grains of sand, Make the migh-ty o - cean, And the plea - sant land. Lit - tle deeds of
Cres.
f
kind - ness, Lit - tle words of love, Make our earth an E - den, Like the blissful heav'n a -bove.
No. 61.
Allegretto.
Down by the crys -tal
ri - ver's side, In a cool, se - questered spot, There bloometh nev - er flowers of pride, But a-lone the sweet, "for-get- me - not."
Fo. 62.
Allegretto.
Plea - sant is the woodman's life, Plea- sant in the woods to roam, Pleasant la - bor all the day, And wel - come home.

No. 63.

Moderato.

A life in the mountains, a shep - herd I'd be, And watch o'er my flocks far a - bove land and sea.

No. 64. *Scale of E Minor.*

Andantino.

See in the darkness be - fore us Glimmer the lights of the town, While we plod wear-i - ly, Slowly and drearily, Rain comes down.

No. 65.—*Varieties of Measure.* THE LARK.

Allegretto.

1. Gay - ly springs the lark on high, Singing ev-er sweetly thro' the sky, Ever praising Him whose goodness reigns, Filling all the air with pur - est strains.

2. Well may we from him take heed, As he joy-ous flutters o'er the mead, And our Maker ev - ery mo-ment praise, Who so kindly guides us thro' our days.

No. 66.—*Cantabile.*

GRACEFUL THE WILLOW.

Andante Cantabile.

1. Graceful the sweeping willow tree, Moving so lightly in summer's breath Gently the still stream flows along, 'Mid the grass softly waving its boughs be- neath.

2. Sweetly its mu-sic blends in air, Mingled with murmurs from waters bright; While flowers fair on banks beside, Breathe a soft fragrance, filling us with delight.

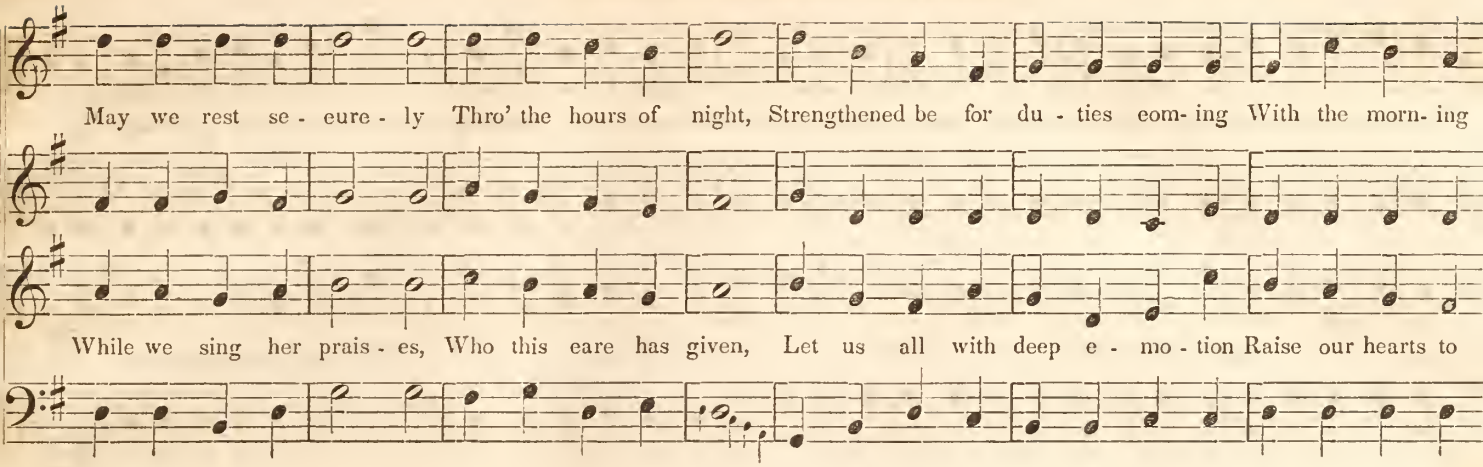
No. 67.

SWEET THE QUIET EVENING.

Allegretto e Piano.

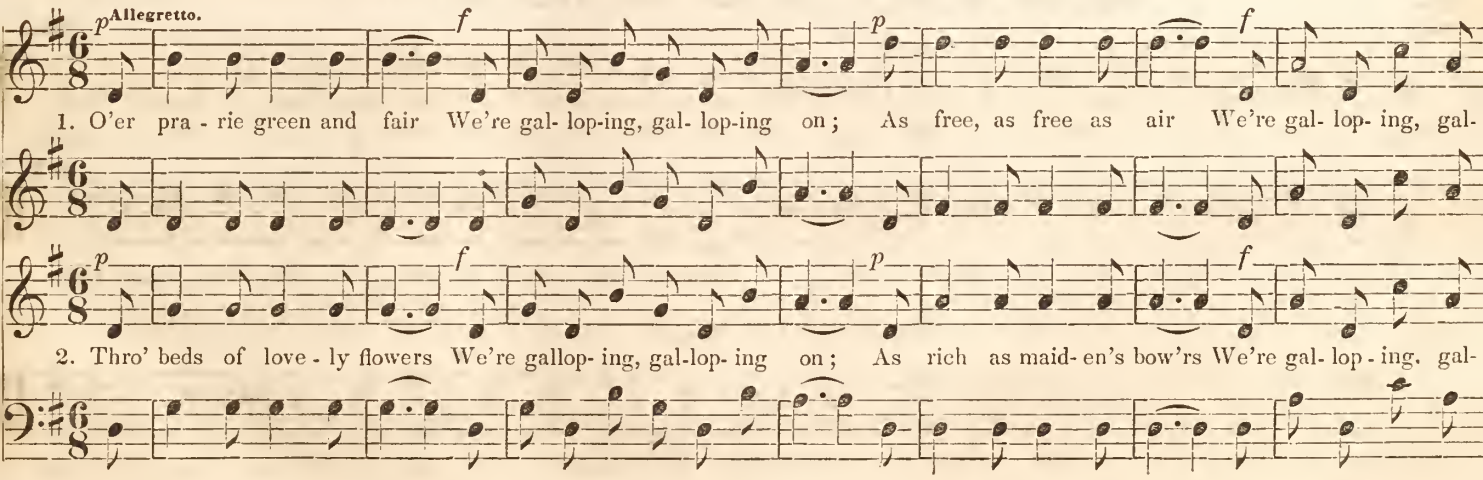
1. Sweet the qui - et eve - ning, Soft the part- ing ray, Thanks we give with hearts and voi - ces For the pleasant day;

2. Lull'd by sweetest mu - sic From a thousand tongues, Na - ture has night's choir a - waken'd, For an evening song;



No. 68.—*Two Beats in a Measure.*

O'ER PRAIRIE.



on; Where-e'er we go no bounds arise Except the blue and cloudless skies, We're galloping, galloping on, We're galloping, galloping on.

on; Tho' every seed by nature's hand Was scatter'd o'er this goodly land, We're galloping, galloping on, We're galloping, galloping on.

No. 69. *Sharp Four, Sharp One, and Sharp Two. Breve, or Double Note.*

Allegretto. **Fine.**

Sail - ing on the ocean, Ri - ding on the land, Ev - ery - where we journey We're a hap - py band,

D. C.

Rais- ing high our voi- ces In the cheerful song, Help- ing one an - oth - er On the way a - long.

No. 70. *Flat Seven. Con Energia.*

Con Energia.

Be strong in the right, Be weak in the wrong; Be watchful, be care- ful, In speech and in song.

No. 71. *Flat Three.*

Allegretto. Cres. p mf

From the dis - tant foun - tain, Hear the mu - sic swell - - ing, Of the wa - ters glanc - ing In the noon- day

p p

sun. In the night how sad the tone Of the cold wind's drea - ry moan! But from the dis - tant foun - tain,

Cres. p mf

Hear the mu - sic swell - - ing, Of the wa - ters glanc - - ing In the noon - day sun.

No. 72.—*E Minor.* LEAVE ME NOT.

Andante.

1. Leave me not, the way is lonely, Clouds are gathering o'er my head; Night is coming, fast its shadows Fall up - on the path I tread.

2. Leave me not here in my sorrow, Wand'ring houseless on the earth; Far a - way from all who love me, And the land that gave me birth.

3. See, the night is fast ad- vancing, Ah! there's pi - ty in your eye; Take me to your arms in mer - cy, Or I here must sink and die.

No. 73.

MERRY MAY.

Allegretto.

Fine.

1. Mer- ry May, mer- ry May, We will lightly sing, yes, lightly sing, Merry May, merry May, We will sing thy welcome lay.

Fine.

2. Winter's past, spring at last, With its blossoms crowned, spreads joy around, All is gay, Merry May, We will sing thy welcome lay.

D. C.

Tra la la, tra la la, la la la, la la. Tra la la, tra la la, la la la, la la,

D. C.

Tra la la, tra la la, la la la, la la, Tra la la, tra la la, la la la, la la,

No. 74.

THE SINGING SCHOOL.

Moderato.

O yes, we're all rea-dy, and waiting to be-gin. What,

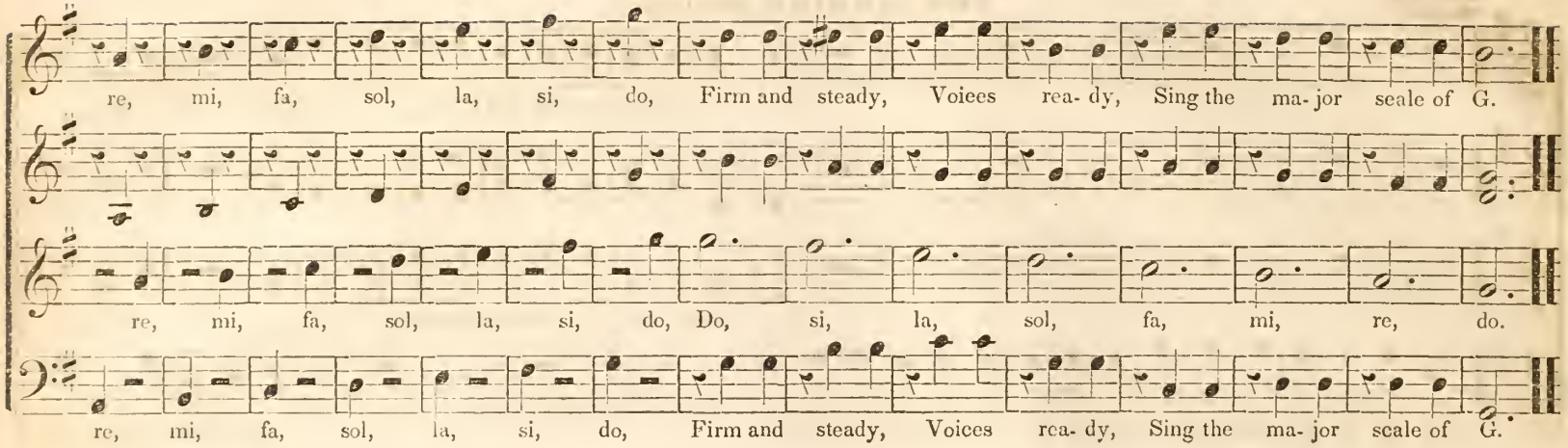
O yes, we're all rea-dy, and waiting to be-gin. What,

Are all in their pla-ces, and rea-dy to be-gin the les-son? Well, then, sing the

yes, yes, Do, Do,

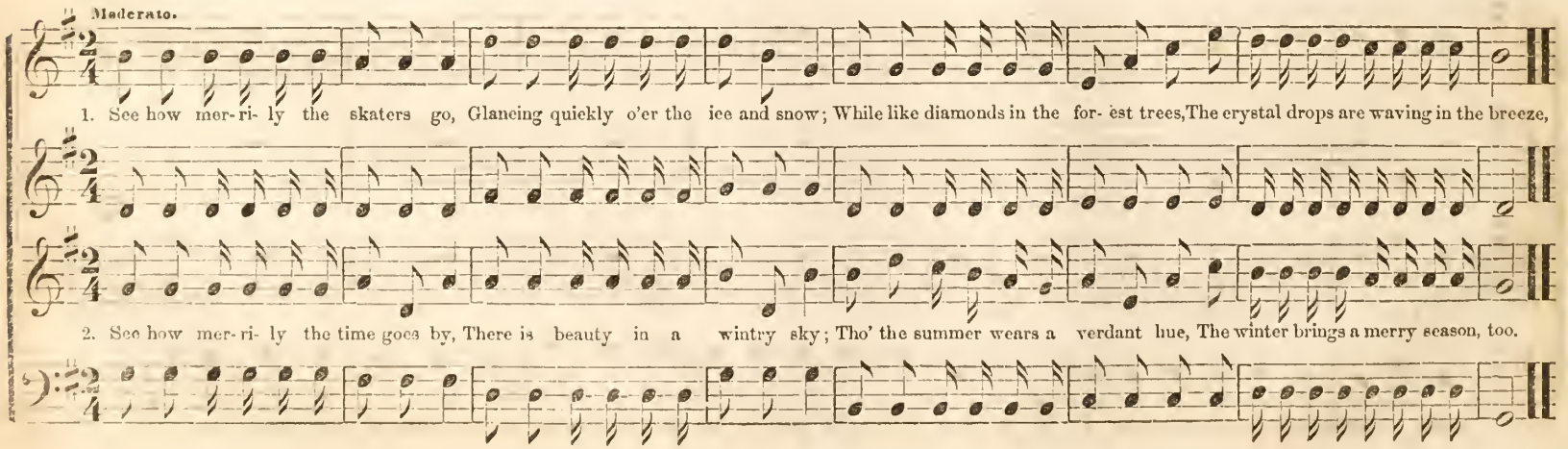
yes, yes, Do, Do,

scale, commencing with the tone of G. Not yet; let's be-gin to-geth-er when we've counted, one, two, three: Do,



No. 75.—*Sixteenth Notes.*

THE SKATERS.



No. 76.

EARLY MORNING.

p Allegretto. *m* Cres. *f* FINE.

1. Up in the morning so ear - ly, Ros - es with dew-drops are pearl -y, Rise, and a - way, in the mellow morning ray, Come,come,come.

p *m* Cres. *f* FINE.

2. Na - ture is gay - ly a - wak-ing, Sleep from your eye-lids now shaking, Rise, and a - way, at the mer-ry call of day, Come,come,come.

m *f* D. C.

They who will join in the singing, Cheerful and fresh voices bringing,Hearts full of gladness,Eyes without sadness, Ever must re - member this,

m *f* D. C.

They who will join in the singing, Cheerful and fresh voices bringing,Gay birds are singing, Glad voices ringing, Golden hours of joy and bliss.

No. 77. *Scale of D Major.*

Moderato.

In the vil - lage where we dwell, Or-der, peace, and joy are found, We will this to oth - ers tell, Far as our voi -ces can ex -

Sop. and Ten. upper, Alto and Base lower.

- tend the sound, Far as our voi - ces, Far as our voi - ces, Far as our voi - ces can ex - tend the sound.

No. 78.

Animato.

Joy - ful and free, Joy - ful and free, Friends of the good cause for ev - er should be,

ev - er - more should be, ev - er - more should be, Friends of the good cause for ev - er should be.

No. 79. *Dotted Quarter Note.*

Allegretto.

When the morn is bright and clear, Meet we then, com - pan - ions dear, Haste we to the woods a - way, To

spend the pleas - ant sum - mer day, To spend the pleas - ant sum - mer day, To spend the pleas - ant sum - mer day.

No. 80. SOFTLY ON THE LAKELET.

Andantino.

Soft-ly on the lake-let sleeping, Rest the moonbeams on the wave, Sparkling in their beauty, Sparkling in their beau-ty,

Soft-ly sleeping

Hast'ning each the peb - bly beach to lave.

Hast'ning each the beach to lave.

No. 81. RUSHING DOWN THE MOUNTAIN.

Maestoso. *ff*

Rush-ing down the mountain side The stream in fu - ry pours,

In fu - ry,

Nev - er rest - ing in its course, The tor - rent ev - er roars, Nev - er rest-ing in its course, The roll-ing tor -rent roars.

Nev-er rest - ing in its course, The tor -rent roars.

No. 82.

Andantino Grazioso.

Wav - ing to and fro, As the bree - zes blow, the bree - zes blow, The light boughs danc-ing, danc -ing,

Wav - ing to and fro, As the bree - zes blow,

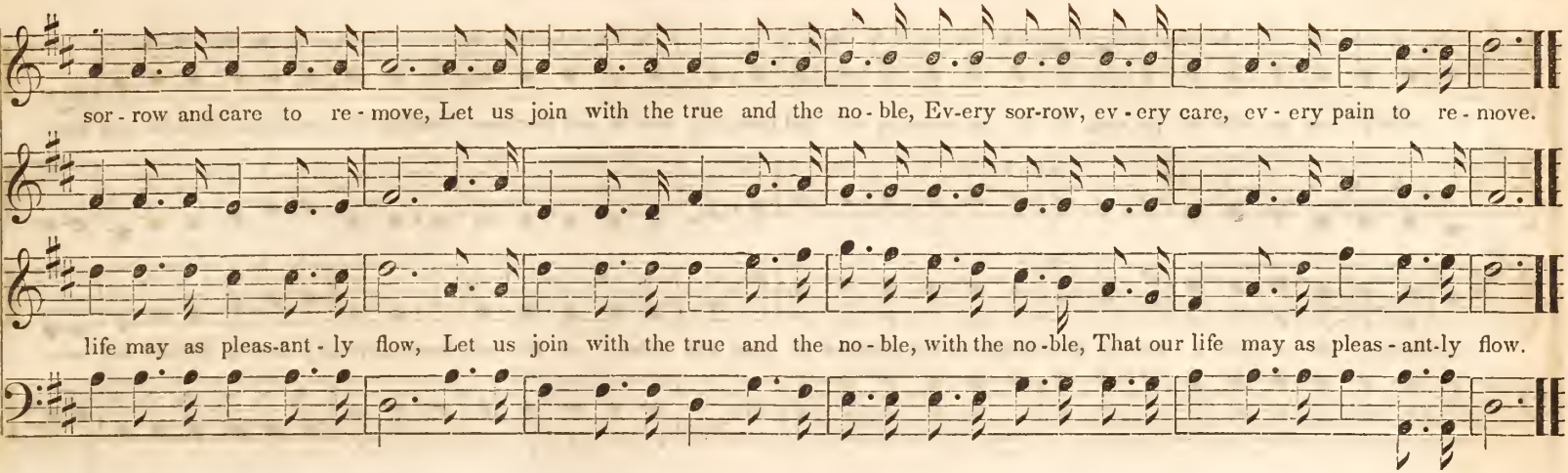
In the sum - mer air, . The light boughs danc - ing, danc - ing, danc - ing In the sum - mer air.

No. 83.—*Dotted Eighth Note.* THE TRUE AND NOBLE.

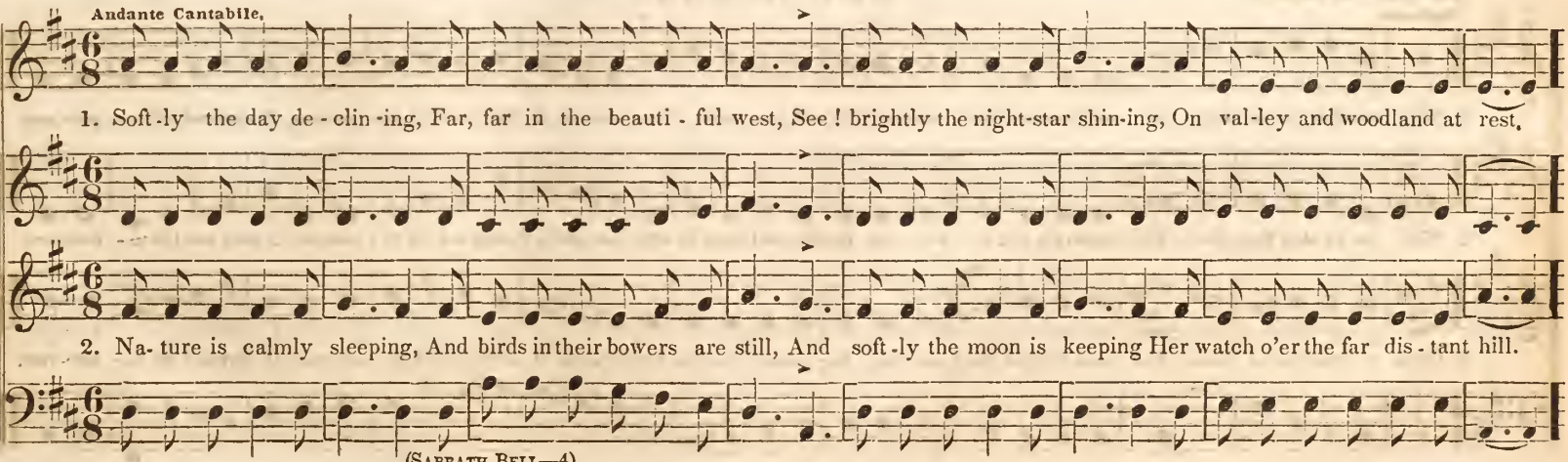
Allegretto.

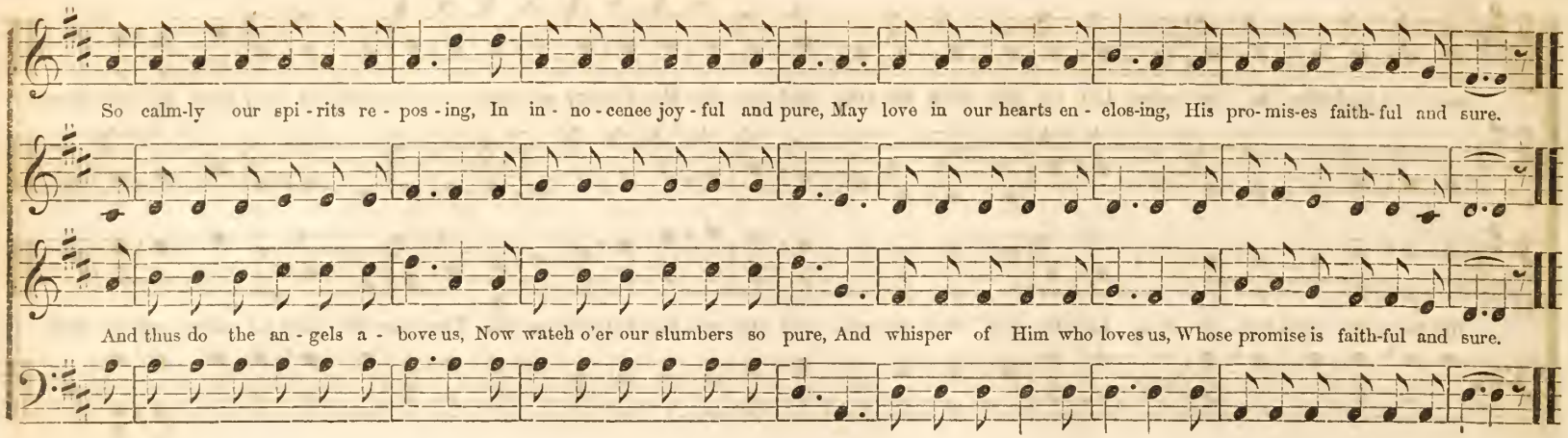
1. In the heart of the true and the no - ble, There is peace, there is joy, there is love, He will do in his time what he's a - ble, Every

2. The bright sunshine of hope he is shed-ding, And it cheers him where'er he may go, We will fol - low the path he is treading, That our

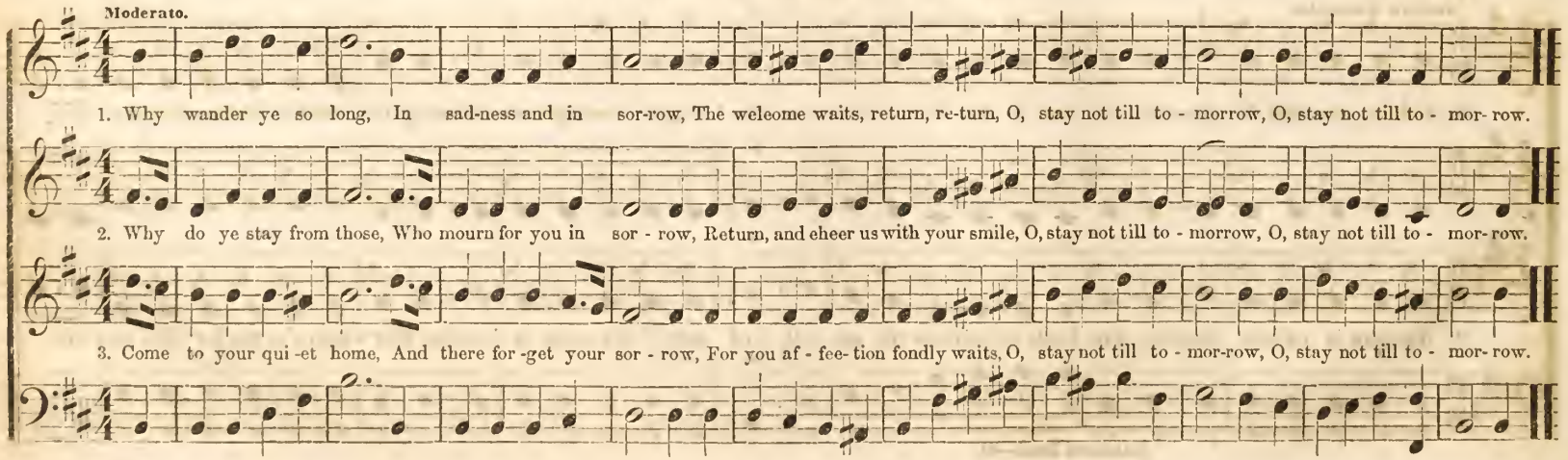


No. 84. SOFTLY THE DAY DECLINING.





No. 85.—*B Minor.* WHY WANDER?



No. 86.

WHERE SORROWS.

Moderato.

1. Wher-ev - er sor - rows a-bound, There let us will - ing be found In ev - ery good eause to aet well our part;

2. But we will ban - ish its woe, Words of sweet eom - fort be - stow, And light - en toils that so_ of - ten we see;

What - ev - er wrong may pre-vail, What - ev - er foes may as - sail, We'll nev - er grieve the poor, wea - ry heart.

If we are lov - ing and kind, Plea-sure and peaee shall we find: Gen - tle and good, O then let us be.

No. 87. *Pause.*

Allegretto.

Runs the brooklet mer-ri - ly, mer-ri - ly, mer-ri - ly, Down the hill - side in the val - ley, Smoothly flow - ing on,

Mer - ri - ly, cheer - i - ly, mer - ri - ly, cheer - i - ly, Down the hill - side in the val - ley, Smoothly flowing on.

No. 88.

Allegretto.

Chas - ing o'er the mea - dows green, Lamb - kins play, Where the gen - tle breez - es blow, All the day.

O - dors from the flow - ers fair, With their fragrance fill the air, O - dors from the flow - ers fair, With fragrance fill the air.

No. 89. *Scale of A Major.*

Allegro.

Where go you? Where go you? Where, to find the heart that's true?

Thro' the world we wan - der ev - er, Stop - ping in our searching nev - er, To our mind we of - ten find the heart that's true.

No. 90.

Moderato.

Light of heart we'll ev - er be, While vir - tue dwells with - in; Youth is not the time for care, Then don't let care be - gin.

It will come to all, they say, If we'll on - ly show the way, But youth is not the time for care, Then don't let care be - gin.

No. 91. AWAY! AWAY!

Allegretto.

A - way, A - way, To spend a hap - py day, To spend a hap - py day, With mirth and song The

A - way, A - way, With mirth and song, and

A - way, A - way, To spend a hap - py day, To spend a hap - py day, With mirth and song The

Cres. ff

plea - sant hours shall fly a - long, A - way, A - way, a - way, a - way, a - way, a - way.

A - way,

plea - sant hours shall fly a - long, A - way. . . . . A - way, A - way, a - way, a - way, a - way, a - way.

No. 92. HARK! THE WIND.

Moderato. p FINE. f p

1. Hark, the wind is loud - ly roar - ing, But peace and qui - et reign with - in, The rain in tor-rents wild is pouring, Yet

D. C. tho' the storm is loud - ly roar - ing, Sweet peace and qui - et reign with - in.

p FINE. p

2. All with - out is dark and fear - ful, Yet we are safe - ly shel-tered here, And in our qui - et home are cheerful, With

f

f *ff*

we'll not fear the tem-pest's din, Raise our cheer-ful voices, high-er raise, Loud-er yet, in glorious music's

f *ff*

friends a-round so kind and dear, We our grate-ful voices high-er raise, High-er yet, in glorious music's

No. 93.

DELIGHT AND JOY.

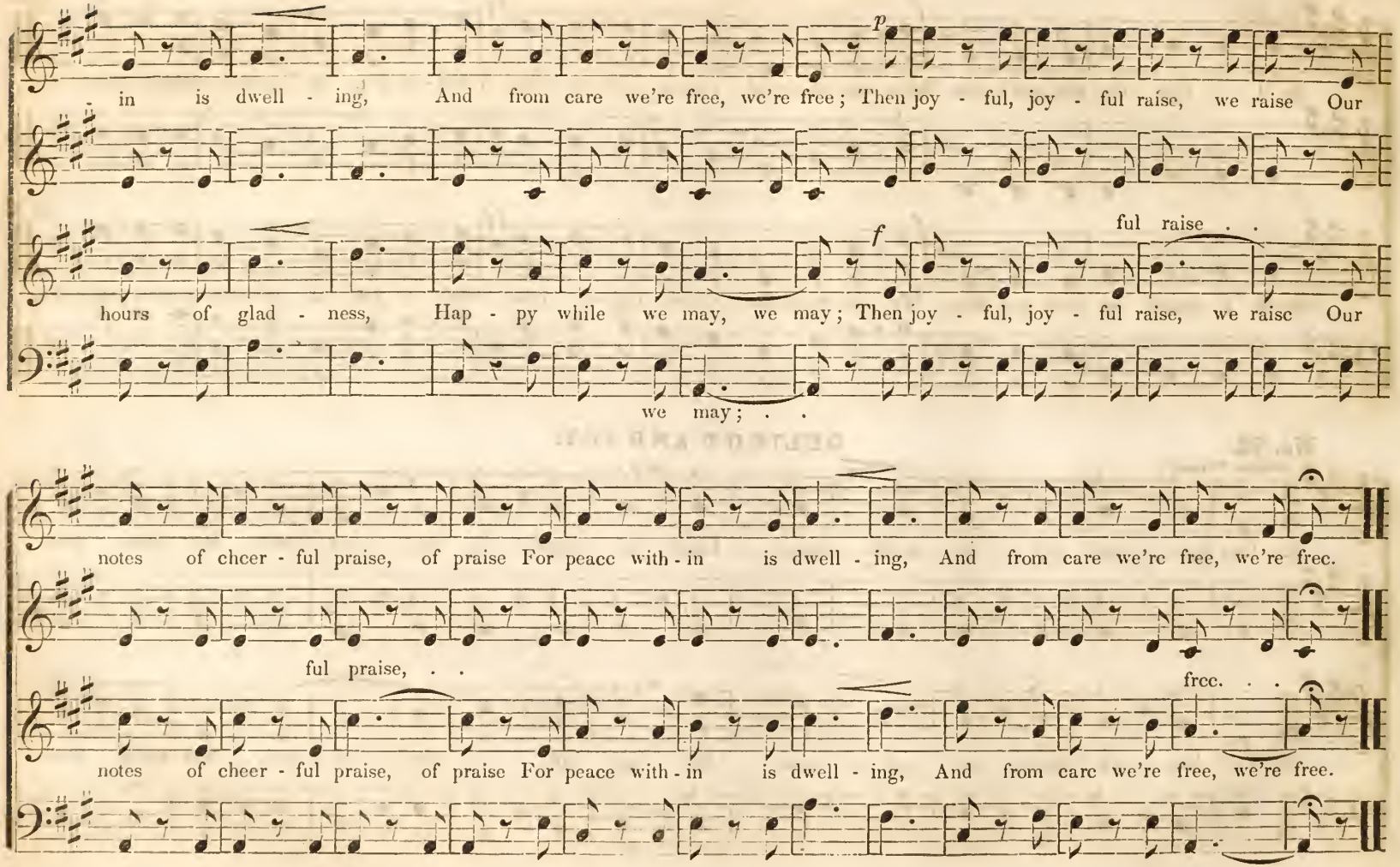
Allegro Vivace.

mp

1. De-light and joy is swell-ing, Light of heart are we, are we, For love

mp

2. We'll ban-ish gloom and sad-ness, Bid them all a-way, a-way, And spend


p
in is dwell - ing, And from care we're free, we're free; Then joy - ful, joy - ful raise, we raise Our
f
ful raise . .
hours of glad - ness, Hap - py while we may, we may; Then joy - ful, joy - ful raise, we raise Our
we may; . .
notes of cheer - ful praise, of praise For peace with - in is dwell - ing, And from care we're free, we're free.
ful praise, . .
free. . .
notes of cheer - ful praise, of praise For peace with - in is dwell - ing, And from care we're free, we're free.

No. 94.

SEE THE RIVERS.

Andantino.

1. See the ri - vers flow - ing Downward to the sea, Pour - ing all their treas - ures, Boun - ti - ful and

2. Watch the princely flow - ers, Their rich fragrance spread, Load the air with per - fumes, From their beauty

3. Give thy heart's best trea - sures—From fair na - ture learn, Give thy love and ask not, Wait not a re -

Yet to help their giv - ing, Hidden springs a - rise, Or, if need be, show - ers Feed them from the sk

Yet their lav - ish spending, Leaves them not in dearth, With fresh life re - plen - ished By their mo - ther ea

And the more thou spendest From thy lit - tle store, With a dou - ble boun - ty, God will give thee m

No. 95.—*F Sharp Minor.*

HOPE.

Moderato.

1. When the eyes are weep- ing, Long with vigils keep- ing, Comes the morrow, welcome day, Fly all pain and sor - row.

2. When the heart is breaking, Mournful tones a - wa- king; Comes the mor-row, wel - come day, Fly all pain and sor - row.

3. When in sadness sigh - ing, Hope's young buds are dy - ing; Still the mor- row, welcome day, Chases care and sor - row.

No. 96.

ON ATLANTIC'S WAVE.

Maestoso.

1. { On At - lan- tic's trou - bled wave, Toss- ing in the tempest's wild com - mo - tion, / Strug- gle hard our sea - men brave, Out up - on the drear - y, drear - y o - cean; } O how sweet the

2. { When with fu - ry hails the storm, An - gry sky and o - cean wild - ly blend - ing, / Mark the seaman's trem - bling form, To the creak- ing creak- ing mast as - cend - ing; } Could he see his

Cres. Dim.

qui - et shore, With our friends a - round us, We will tempt the waters nev- er more, The drear - y o - cean.

Cres. Dim.

home a - gain, And his friends a - round him, He would nev - er tempt the raging main, The drear - y o - cean.

No. 97.

Moderato.

Soft is the measure float- ing a- long, Where hearts and voices are u - niting in the song; Help- ing each oth- er, on- ward we go; Braving every tri - al in our pathway here below.

No. 98.

Andantino.

Morn awakes in beauty in the glowing east, Night so dark and dreary, lingers in the west, Now as shadows fly- ing vanish from our view, Awake, awake and daily la - bor once again re - new.

No. 99.

Scale of E Major.

Moderato.

Morning clouds ar-rayed in gold, As brilliant rays un-fold, From the glo-rious orb of day, Be-ginning his tri-umphant way.

No. 100.

Moderato.

What shall sev-er friends who love, Whose hearts are joined in one, There's nought shall part us till our course Of du-ty here is run.

in one,

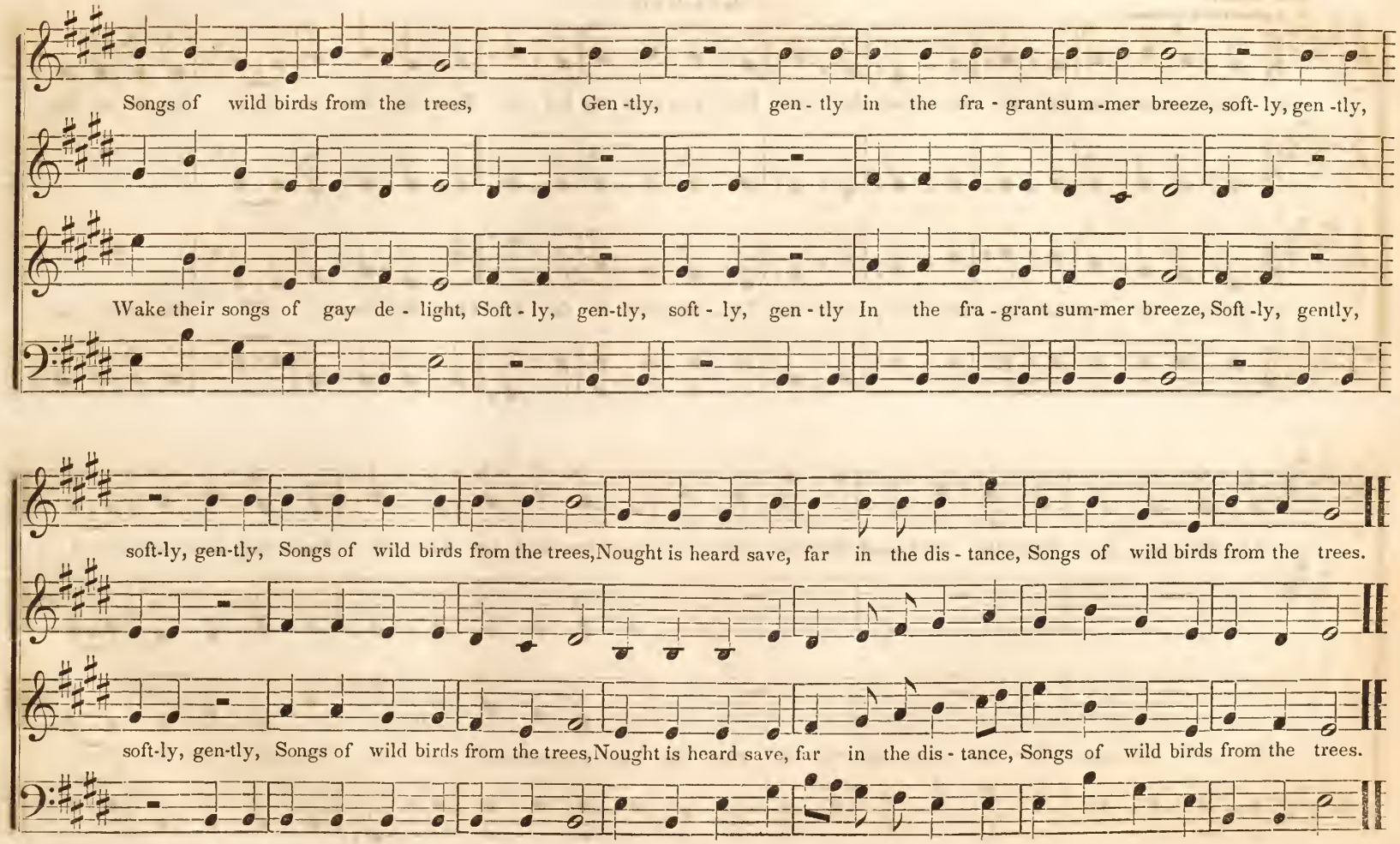
No. 101.

ON THE HEATHER.

Allegretto.

1. On the heath-er, where in the sun-beams Wave the flow-ers to the breeze, Nought is heard save, far in the dis-tance,

2. On the heath-er I would be roam-ing, When the sum-mer days are bright, With the birds that, far in the dis-tance,


Songs of wild birds from the trees, Gen-tly, gen-tly in the fra-grant sum-mer breeze, soft-ly, gen-tly,
Wake their songs of gay de-light, Soft-ly, gen-tly, soft-ly, gen-tly In the fra-grant sum-mer breeze, Soft-ly, gently,
soft-ly, gen-tly, Songs of wild birds from the trees, Nought is heard save, far in the dis-tance, Songs of wild birds from the trees.
soft-ly, gen-tly, Songs of wild birds from the trees, Nought is heard save, far in the dis-tance, Songs of wild birds from the trees.

No. 102.

LILLIE.

Andantino Grazioso.

1. Have you seen my Lil - lie, Sweet - est, fair - est, Have you seen my Lil - lie Pass - ing here to - day? Lil - lie so fair,

2. Love - ly is my Lil - lie, Bright - est, dear - est, Trip - ping like a fai - ry O'er the dew - y lea, Gen - tle is she,

Lil - lie so gay, Thro' the wood - land, thro' the val - ley, Have you seen my Lil - lie Pass - ing here to - day?

Mer - ry with glee, By the foun - tain soft - ly play - ing, Have you seen my Lil - lie Trip - ping o'er the lea?

No. 103.—*C Sharp Minor.*

THE MOURNERS.

Grave.

1. See the sad pro - ces - sion To the church-yard lone, Brings the wea - ry wan - d'rer To his last, long home;

2. They have gen - tly laid him In the grave to sleep, And they pause in sor - row O'er that grave to weep,

Bells with mourn - ful peal - ing Fill the qui - et air, Friends with ten - der feel - ing Lin - ger sad - ly there.

While the bree - zes sigh - ing, Mourn-ful - ly and low, Seem as if re - ply - ing To their bit - ter woe.

No. 104.

TO ARMS!

Maestoso.

1. To arms! to arms! our land to save! The fiend In-temperance pours his cup of woes, And sor-row marks the

2. We'll drive him from our love-ly shore, The dark des-troy-er of our so-cial peace, His cru-el reign, his

path in which he goes. To arms, the land to save, To arms, the land to save, To arms, to arms, the land to save!

ty-rant power shall cease. To arms, the land to save, To arms, the land to save, To arms, to arms, the land to save!

No. 105. *Scale of B Major.*

Allegretto.

O - ver the sun - ny moun - tains yon - der, Mer - ri - ly the sum- mer wind is blow - ing free;

In the for - est play - ing, Highest tree- tops sway - ing, Quickly now it wanders forth up - on the lea.

No. 106. GOLDEN GLORIES SLOWLY RISE.

Andante.

1. Golden, glories slowly rise In the far off western skies; While in grandeur sinks the sun, From a long day's work well done.

2. May we each our day improve In some use- ful work of love; Brightly then 'twill pass a - way, Like the summer twilight ray.

No. 107.—*G Sharp Minor. Double Sharp.* IN TONES OF GRIEF.

Andantino.

1. In tones of grief and sad- ness We raise our plaint-ive song, No more do hope and gladness To our sorrowing hearts be - long.

2. The morn that rose so bright-ly Has set in clouds at last, The hours that came so lightly, Once, are gone, their smile is past.

No. 108. *Scale of F Major.*

Moderato.

Some kind and friend-ly to - ken Give, O give to me, For in this cold and wea-ry world All strangers are to me; And words of kind- ness spo - ken Nev -er are for - got, O, then, some kind and friendly to - ken Give, and I'll for - get it not.

No. 109.

Andantino.

Swinging low, to and fro, See the may-bell's rud-dy glow; Ringing now their mer - ry chime, Where sweetest flowers grow;

Swinging low, to and fro, In the waving glow; . . . Ringing out their mer - ry chime, Where sweetest flowers grow.

No. 110.

HIGH IN THE SKY.

Moderato.

1. High in the summer sky, See the white cloud sail- ing by; And look, far down on the world of green Is its beauteous shadow

2. Light on the mountain's brow, See the white cloud rest- ing now; And look how quickly it flits a - way, With the fad- ing beams of

seen, fair shadow, Flit - ting in its ra - pid flight so joy- ful - ly, joy - ful - ly, O'er the smil - ing meadows all so

day, fair shadow, Flitting in its ra - pid flight so joy- ful - ly, joy- ful - ly, O'er the smiling meadows all so

gracefully, gracefully, E- ver bringing changes, Where so ra - pid- ly it ranges, O- ver mountain, vale, and waving field so fair.

gracefully, gracefully, E-ver bringing changes, Where so ra - pid- ly it ranges, O - ver mountain, vale, and waving field so fair.

No. 111.

Allegretto.

THE HORN.

Hark! hark! mountain horn,

1. The horn, the horn, the clear moun-tain horn, Sweet ech - oes re - turn - ing on soft breezes borne,
2. A - way! a - way, o'er val - ley and hill, Thy mu - sic is sound-ing when na - ture is still.
3. The horn, the horn, the sweet, mel - low horn, A - wak - ing thy voice at the dawn of the morn.

Hark! hark! moun-tain horn,

f *p* *f* *p*

Tra la la, Tra la la la la la la la la, Tra la la, Tra la la la la la la la.

f *p* *f* *p*

No. 112.

Allegretto Moderato.

O'ER THE LAKE.

FINE.

1. O'er the calm lake's summer tide, Hark! dis - tant tones soft - ly glide, While in our light bark we ride, Far o - ver the deep.

FINE.

2. Now the moon with sil - ver light Looks on the still waters bright, Beau - ti - ful queen of the night, Smile, smile on the deep.

D. C.

O sweet the last parting ray Of summer's day with music's lay, Min-gling with friends ev - er dear, As onward we sweep.

D. C.

O sweet the last mellow ray That fades a - way! still music's lay Min - gles with tones ev - er dear, As onward we sweep.

No. 113.

Allegretto.

LAUGHING SONG.

Ha, ha, ha! Laughing is con- ta -gious, ha, ha, ha! And sometimes advanta-gious, ha, ha, ha! But ve - ry care - ful,

ve - ry care-ful

Ha, ha, ha! Laughing is con- ta -gious, ha, ha, ha! And sometimes advanta-gious, ha, ha, ha! But ve - ry careful be, and

But ve - ry, ve - ry

ve-ry eareful be, and laugh, ha, ha, ha, ha! ha, ha, ha, ha! Oh!

be, and laugh with cau -tion now, ha, ha, ha, ha! ha, ha, ha, ha! Oh!

laugh with cau - tion now, ha, ha, ha! ha, ha, ha, ha! ha, ha, ha, ha! Oh!

care - ful, ve -ry careful be, ha, ha! For wise men laugh but rare - - ly, The rea -son we'll state fair - - ly, They think it's not be- coming, To be

Oh! ha, ha, ha, ha, ha, ve-ry low, Oh! ha, ha, ha, ha, ha, ha, ha, ha, ve - ry low, ha, ha, ha, ha, ha!

Oh! ve - ry, ve - ry low, Oh! ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

Oh! ha, ha, ha, ha, ha, ve-ry low, Oh! ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

found in a - ny funning, So their laugh is ve - ry low, Oh! ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! ha, ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

No. 114.—*D Minor.*

THE PASSING BELL.

Grave.

1. The pass - ing bell so lone, With sweet - ly, so - lemn tone,

2. Thy ech - oes seem to say, We soon shall pass a - way,

Hark! hark! hark! . . . . . Toll! toll! toll! . . . . . .

3. And while thy tones we hear, So mourn-ful, yet so clear,

Gen - tle warn - ing kind - ly giv-en, To pre - pare for rest in heaven, The pass - ing bell toll, the pass - ing bell.

But there is a life a - bove, Full of hap - pi - ness and love, The pass - ing bell toll, the pass - ing bell.

May we need the warn - ing given, To pre - pare for rest in heaven, The pass - ing bell toll, the pass - ing bell.

Toll, pass - ing bell toll, toll, pass - ing bell.

No. 115.

NEVER MORE.

Allegretto.

FINE.

1. Nev - er, nev - er more Pass - ing time re - turns a - gain, Ev - er, ev - er gone, Wish-ing is in vain.

FINE.

2. Mo - ments un - im - proved, Days that glide un - heed - ed by, Ne'er can we re - call, Tho' for them we sigh.

D. C.

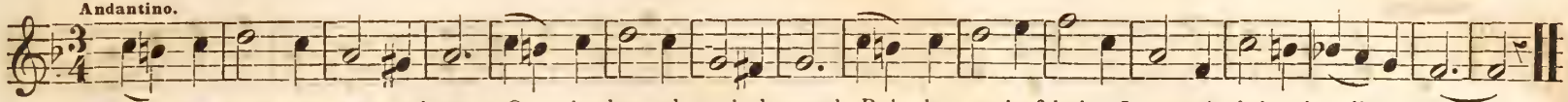
Hap - py, hap - py now, Light - ly fleet - ing on, Ev - er com - ing, Ev - er go - ing. Soon 'tis past and gone.

D. C.

Child - hood, youth, and age, Quick - ly steal a - way, Ev - er com - ing, Ev - er go - ing, Time will nev - er stay.

No. 116.

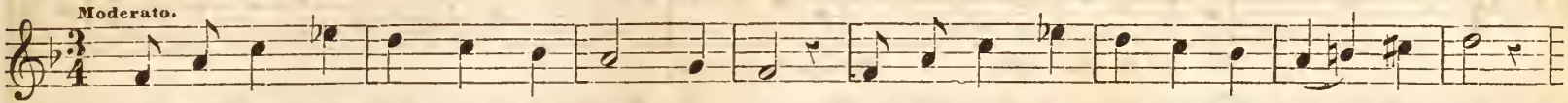
Andantino.



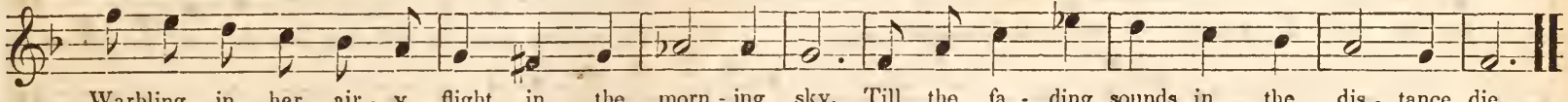
Gen - tly fall the summer showers On the dry and parched ground, Rais - ing up the fainting flowers, And cheering all a - round.

No. 117.

Moderato.



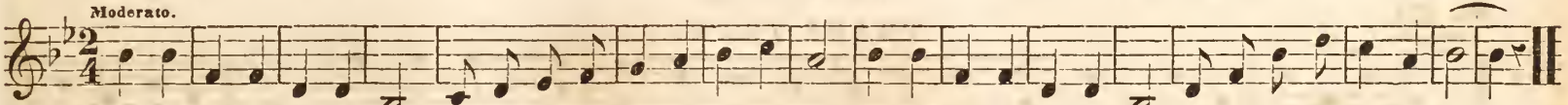
Gay - ly springs the lark to the heaven so blue, Throwing from her light wings the morn - ing dew;



Warbling in her air - y flight in the morn - ing sky, Till the fa - ding sounds in the dis - tance die.

No. 118.

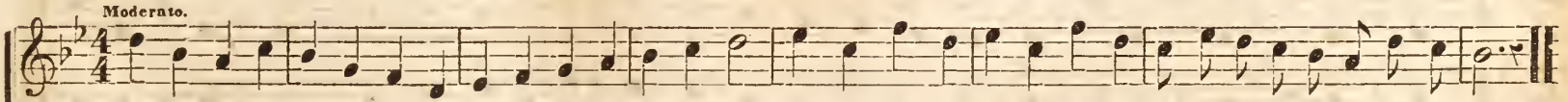
Moderato.



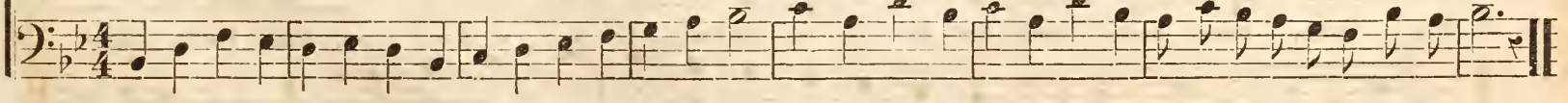
While in cheerful songs we join, Mer- ry voices sweetly ringing round, One and all with kind good will, Swell the ever joyful sound.

No. 119.

Moderato.



Kindest wishes ev - er fol - low, In the path your feet may tread; Health, contentment, peace and wisdom, All the gifts of love be on your head.



No. 120.

Allegretto.

Up in - to the light, Springs the fountain bright, Sparkling in the morning sunshine Like the stars of night;

Up in - to the light, Springs the fountain,

Joy - ful all a - round, With the pleasant sound, While the cooling spray is fall - ing Gen- tly to the ground.

Joy- ful all a - round, With the pleasant,

No. 121.

Allegretto.

TRAMP, TRAMP.

1. Tramp, tramp, tramp, tramp, Marching on in or - der firm Till halt is the word; Then tramp, tramp,

Ch. Tramp, tramp, tramp, tramp, Strong and fear - less are our hearts, As on - ward we go; Then tramp, tramp,

tramp, tramp, O - ver hill and mountain steep Our hea - vy tread is heard; { Now the trumpet's sounding, Cheerily, cheerily on, And
gal- lant steeds are bounding, Cheerily, cheerily on, But }

tramp, tramp, Up the wild and rugged steeps, Where torrents quickly flow; { Now the trumpet's sounding, Cheerily, cheerily on, And
gal- lant steeds are bounding, Cheerily, cheerily on, But }

tramp, tramp, tramp, tramp, Ev - er on o'er vale and hill Our stea - dy course we keep.

tramp, tramp, tramp, tramp, Ev - er on o'er vale and hill Our stea - dy course we keep.

No. 122.

IN THE DELL.

Andante.

1. In the deep, dark dell, Where the drooping trees are grow - ing, Hear the lone bird's wail On the saddened night air borne.

2. 'Tis the part - ing knell Of the sum - mer slow - ly dy - ing, And its last fare - well Do the plaintive breezes mourn.

In the deep, dark dell, Where the droop-ing trees are grow - ing, Hear the lone bird's wail On the saddened night air borne.

'Tis the part - ing knell Of the sum-mer slow - ly dy - ing, And its last fare - well Do the plain - tive breezes mourn.

No. 123.—*Syncopation.*

TO THE WOODLAND.

Moderato.

Come, come, come, to the woodland let us go, O no, no, no, we can not go, yes, yes, we can not, can not go, yes, yes, O

Come, come, come, to the woodland let us go, O no, no, no, we can not go, yes, yes, we can not, can not go, yes, yes, O

come, come, come, come, come, come, come, to the wood-land let us go, to the woodland let us go.

no, no, no, no, no, no, no, we can not, can not, no, we can not, can not go.

come, come, come, come, come, come, come, to the wood-land let us go, to the woodland let us go.

no, no, no, no, no, no, no, we can not, can not, go, we can not, can not go.

No. 124.

HOW STILL IS THE AIR.

Andantino.

1. How still is the air, Be - fore the ti - ny rain - drops fall; All hushed are the song - birds, No more do they

2. A rain - bow ap - pears, And O how beau - ti - ful and bright! How soft are the hues of its del - i - cate

call; And hark to the sound, As dropping, dropping from on high, On leaves and flowers they lie.

light! With won - der we gaze, Till fad - ing, fad - ing from the sky, Too soon its beau - ties die.

No. 125.—*G Minor.*

CONTRAST.

Moderato.

1st. 2d.

1. { Groping in the dark - ness, We know not where to go; Hoping for the dawn - ing, We wait our way to know; } But see, 'tis the first ray of day - light, And

1st. 2d.

2. { Thro' the gloom- y for - est, How fear- ful did we stray, Not a star to guide us A - long our lone - ly way, } But now the bright morning ad - van - ces, We

look, here we are near at home, How glad are the bright beams of morn - ing! How joy - ful to us do they come!

wel - come its beams with de - light; Our home we can plain - ly be- hold it, How joy - ful to us is the sight!

No. 126.

Moderato.

With friends we love how sweet to stray, Thro' wood and grove, this pleas - ant day.

No. 127.

Andante.

Slow - ly gath'ring o'er the o - cean, See the mist a - rise, Roll - ing high o'er land and sea, It dark - ens all the skies.

No. 128. *Scale of E Flat Major.*

Allegretto.

Now, our joy - ful cho - rus ris - ing, Join we heart and voice, In each oth - er's good and pleasure One and all re - joice.

No. 129.

Andantino.

Gen - tly o'er the sparkling wa - ter, Lo! the moon-beams play, Fai- ries they, with dia-mond eyes, That nev - er see the day;

Sport-ing aye with elf - in glee, As on we gay - ly glide, In our lit - tle bark so grace-ful, O'er the sil - ver tide.

No. 130.

Allegretto.

WHEN THE WOODLAND.

When the wood - land is fair to see, Then come join the mer - ry throng so glad and free;

When the wood - land is fair to see, Then come join the mer - ry throng so glad and free;

When the wood - land is fair to see, Then come join &c.

When sweet flow - ers are fresh and fair, And tune - ful birds in their beau - ty are sing - ing there.

When sweet flow - ers are fresh and fair, And tune - ful birds in their beau - ty are sing - ing there.

When sweet flow - ers are, &c.

No. 131.

THE CONTEST.

Moderato.

O no, join ours, no, ours, O no, join ours, join

Which side shall we join, Which side shall we join? which side? Which side shall we join? Which side shall we

Join ours, of course, Oh, this, This is the side you should join, you should

ours, join ours, Now you'd really better come with us, with us, Come, come, come,

join, shall we join? which side? Let us all sing to-ge-ther, Let us

join, you should join, O, the te-nor are so grasping, They would leave us none at all,

Yes, we'll all sing to - ge-ther, yes, we'll all sing to - ge - ther, Yes, yes, yes, yes, We will all sing to - ge - ther, We will

all sing to - ge- ther, Yes, yes, all sing to - ge - ther, Yes, yes, yes, yes, We will all sing to - ge -ther, We will

Yes, we'll all sing to - ge-ther, Yes,we'll all sing to - ge - ther, Yes, yes, yes, yes, We will all sing to - ge - ther, We will

No, no, No, not all to - ge - ther, No! no! no! no! We will not sing all to - ge - ther, We will

all sing to - ge - ther, Yes, yes, yes, yes, We will all sing to - ge - ther, We will all sing to - ge - ther.

all sing to - ge - ther, Yes, yes, yes, yes, We will all sing to - ge - ther, We will all sing to - ge - ther.

not sing all to - ge - ther, No, . no, no, . no, We will not sing all to - ge - ther, We will not sing all to - ge -ther, no!

No. 132.

Allegretto.

LIGHTLY FALL THE SNOW-FLAKES.

Lightly fall, lightly fall on stream so bright,

Lightly fall the snow-flakes down, Lightly fall the snow-flakes down, On the glassy stream so bright, And the hard gray frozen

Lightly fall the snow - flakes down,

ground! What a ti - ny lit - tle rustling, And a gen - tle lit - tle bustling, As they light on leaf-lets brown, As they light on leaf-lets brown.

ground! What a ti - ny lit - tle rustling, And a gen - tle lit - tle bustling, As they light on leaf-lets brown, As they light on leaf-lets brown.

No. 133.—*C Minor.*

DOWN THE VALLEY.

Moderato e Marcato.

1. Down thro' the valley marching on to-gether, Sad-ly we go to a far distant shore, O dear native home, We leave thee, and forever! Never to see thee more.

2. Farewell, ye mountains, where in sunny childhood Gayly we wandered your green summits o'er, O sadly we leave you, Leave you and forever! Never to see thee more.

No. 134.

FAREWELL.

Moderato.

1. Farewell, farewell! The parting hour is nigh, May peace and joy attend thee on thy way, Our kindest wishes Ever with thee stay, Farewell, farewell, farewell!

2. Farewell, farewell! When o'er the mighty deep, By gen-tle gales thy gallant bark is borne, Our anxious heart Shall long for thy return, Farewell, farewell, farewell!

No. 135.

Allegretto.

Hear the low murmur of bees in the bow - er, As glad- ly they work thro' the bright, sunny hour.

No. 136.

Andante.

The black cloud is ris - ing so darkly on high, Ob - scuring the blue of the far western sky; And roll - ing in distance the thunder is heard, Of power ma - jes- tic the glo- ri - ous word.

No. 137.

Scale of A Flat Minor.

Allegretto.

Ear - ly dew-drops sparkle bright On grass - y blades so fresh and fair; O - dors fragrant from the pines Pervade the morn-ing air.

No. 138.

Andantino.

Star of the twi- light, so cheer- ful - ly shin- ing Far in the a - zure of eve's glow- ing sky;

Glad tho'ts a - round thee, fond memory en - twin- ing, Of dear friends long part - ed, and pleasant scenes no long-er nigh.

No. 139.

THE WATCHMAN.

Moderato.

Twelve o'-clock! twelve o'-clock!

1. Hear the voice of the watchman pro-claiming the hour, Hark! hark! Stiller now is the noise and the tu-mult of

p *pp* Dim.

Twelve o'clock! twelve o'clock!

pp Dim.

day, While the voice of the watchman is far-ther a-way. Hear!

pp Dim.

2.

Hear the voice of the watchman proclaiming the hour,
One o'clock! one o'clock!
'Tis a time when the gay and the glad ones may sleep,
But the weary must watch, and the wretched must wee
One o'clock! one o'clock!

3.

Hear the voice of the watchman proclaiming the hour,
Two o'clock! two o'clock!
How the moments glide on in their circles away,
Soon the night will be lost in the splendor of day,
Two o'clock! two o'clock!

4.

Hear the voice of the watchman proclaiming the hour,
Three o'clock! three o'clock!
See, the beams of the morning now faintly arise,
And gild with their beauty the blue, blue ether skies,
Three o'clock! three o'clock!

AUTUMN WINDS.

Moderato. One, Two, Three, or Four Voices.

1. The sad au - tumn winds! how they wail as they pass O'er trees, bare and leaf - less, and the dry, with - ered grass! They mourn for the sum - mer de - part - ed and gone, And dread win - ter, cold and drear - y, fast com - ing on. Sigh, au - tumn winds, in your flight wild and free, Mourn for the friends ev - er lost, lost to me.

2. The song bird has flown from her nest in the vale, The sweet scent - ed blos - soms, that per - fume the soft gale, Have left me in sad - ness their flight to de - plore, I call, but their gen - tle voi - ces an - swer no more, Sigh, au - tumn winds, &c.

3. The sum - mer will come in its beau - ty ar - rayed, The song bird will ea - rol in the green for - est shade, But loved ones de - part - ed they can not re - store, I call, but their gen - tle voi - ces

Vocal Accompaniment—Mouth shut.

Hm,

No. 141.—*F Minor.*

OUR FATHERS.

Andante.

1. Our fa - thers, where are they, The no - ble, true, and brave, They sleep in peace, their la - bor o'er, With-

2. Their might - y deeds of fame Shall still im - mor - tal be, They plant - ed in Co - lum - bia's shore Fair

3. Their hap - py chil - dren rest Be - neath its lof - ty shade, No haugh-ty foes shall dare mo - lest, Nor

- in the si - lent grave, They sleep in peace, their la - bor o'er, With - in the si - lent grave.

free - dom's glo - rious tree, They plant - ed in Co - lum - bia's shore Fair free - dom's glo - rious tree.

make us here a - fraid, No haugh -ty foes shall dare mo - lest, Nor make us here a - fraid.

No. 142.

Allegretto.

We lead a hap - py life, Who love our neigh - bor as we ought; For - get - ting self and

Ritard.

pal - try pelf, To do as we are taught, as we are taught, as we are taught.

No. 143.

Scale of D Flat Major.

Moderato.

With friendly voice and heart We welcome one and all, We welcome one and all; Come, join and take a part, Come, join and take a part.

No. 144.

GOOD EVENING.

Moderato.

We've met once more, Good evening,

1. We've met once more, Good evening, friends, com- pan- ions, A - gain we've gathered here, To join the swelling
2. We've met once more, Now let each voice a - wa - ken, Each heart with rap- ture bound, For ev - ery moment

We've met once more, Good evening,

Good evening, kind friends and com- pan - ions, Good eve - ning.

cho - ral song, A - way all care and fear. Kind friends and com- pan - ions, Good eve - ning.
runs to shed, Some new de-light a- round. Kind friends &c.

Good evening, Kind friends and com- pan- ions, Good eve - - - ning.

Good evening.

No. 145.—*B Flat Minor.* SOUNDS OF NIGHT.

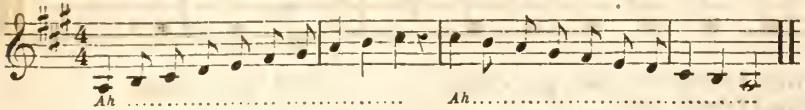
Larghetto.

1. Hark the sounds of the night, From the wild for- est lone, As they come on the night air, By low breezes borne.

2. Like the dreams of the past Do they steal o'er our rest, And they hush with their mu - sic The care- strick- en breast.

VOCALIZING EXERCISES AND SOLFEGGIOS.

The scale, or a simple melody like the one here written, should be practiced with such words as the following, especially with reference to the vowel and consonant elements, for improvement in pronunciation and enunciation. *Lo, Me, No, Vie, Tho', Fay, Joy, Ha, Woe, Caw, Pay, Tea, Go, Buy, Do, Rey,* and words having such beginnings and endings as may be found on page 6, first each word separately, then such combinations as the teacher may choose. The following are some of the ways the scale or a melody may be practiced to advantage:



(Other vowel elements, separately and combined, legato and staccato.)

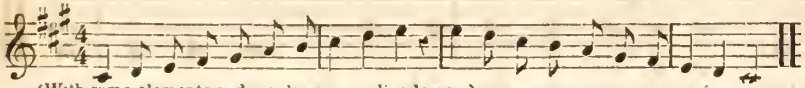
Lo, lo, lo, lo, lo, lo, lo, lo, lo, lo. Lo, lo, lo, lo, lo, lo, lo, lo, lo, lo.

(Other words, separately and in combination, with especial reference to enunciation.)

Do, re, mi, fa, sol, la, si, do, re, mi. Mi, re, do, si, la, sol, fa, mi, re, do.
Come to the wil-low dell, so green and fair, Join with the hap-py group assembled there.

With these last lines comes another requirement, viz: such a style in performance as will express the idea contained in them, in an elegant and forcible manner; and this will be partly in proportion to the thoroughness of the previous work. To recapitulate: what will be necessary to the successful performance of this lesson, or any other vocal music, in addition to singing in time and tune? First, a good tone. This will depend much upon position, management of breath, and position of mouth, throat and vocal organs. Secondly, good articulation.—This includes both pronunciation and enunciation: and thirdly, a good, expressive style of performance.—This will be dependent upon both tone and articulation, and, in addition, upon that true conception and feeling which is found only in hearts filled with love for this glorious art.

Tenor and Soprano may sing this, while Alto and Base sing the previous lesson, if desired.



(With same elements and words as preceding lesson.)

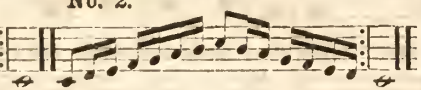
Mi, fa, sol, la, si, do, re, mi, fa, sol, Sol, fa, mi, re, do, si, la, sol, fa, mi.

VOCALIZING EXERCISES,*

To be sung with vowel sounds, (principally *Ah,*) for flexibility of voice, and with syllables for distinctness and facility in articulation. May be repeated several times before singing the last note. Not so fast as to be indistinct.

No. 1.

No. 2.



Endeavor to fill the lungs thoroughly, and without noise, however short the time for taking the breath.

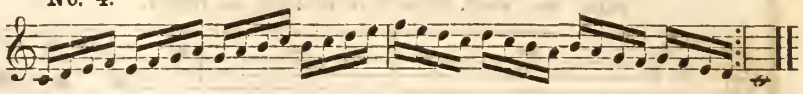
* From *Mason's Vocalizing Exercises and Solfeggios.*

Sometimes loud, and sometimes soft, sometimes increasing, and sometimes diminishing.

No. 3.

These lessons should sometimes be sung in G or A, to suit the lower voices. Be careful not to force the voice upwards.

No. 4.



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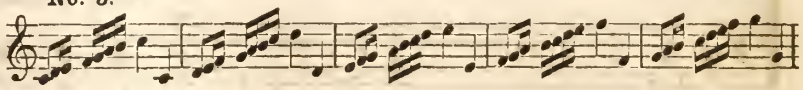

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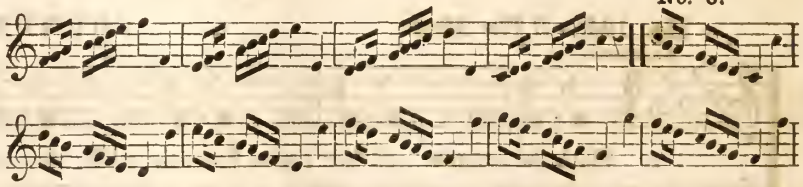

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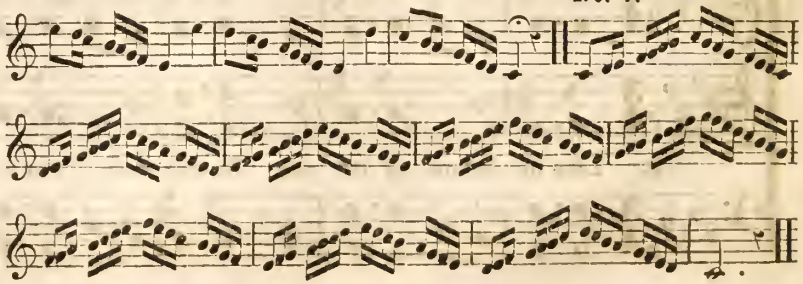
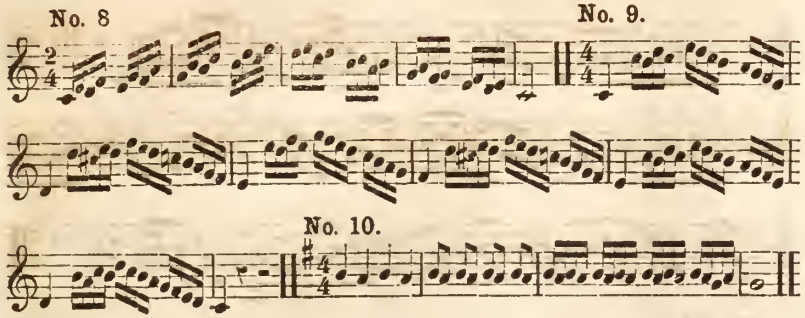
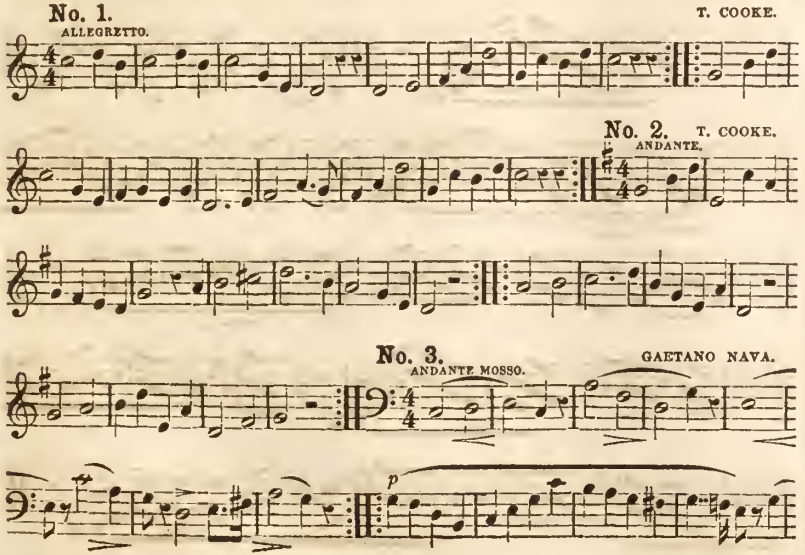
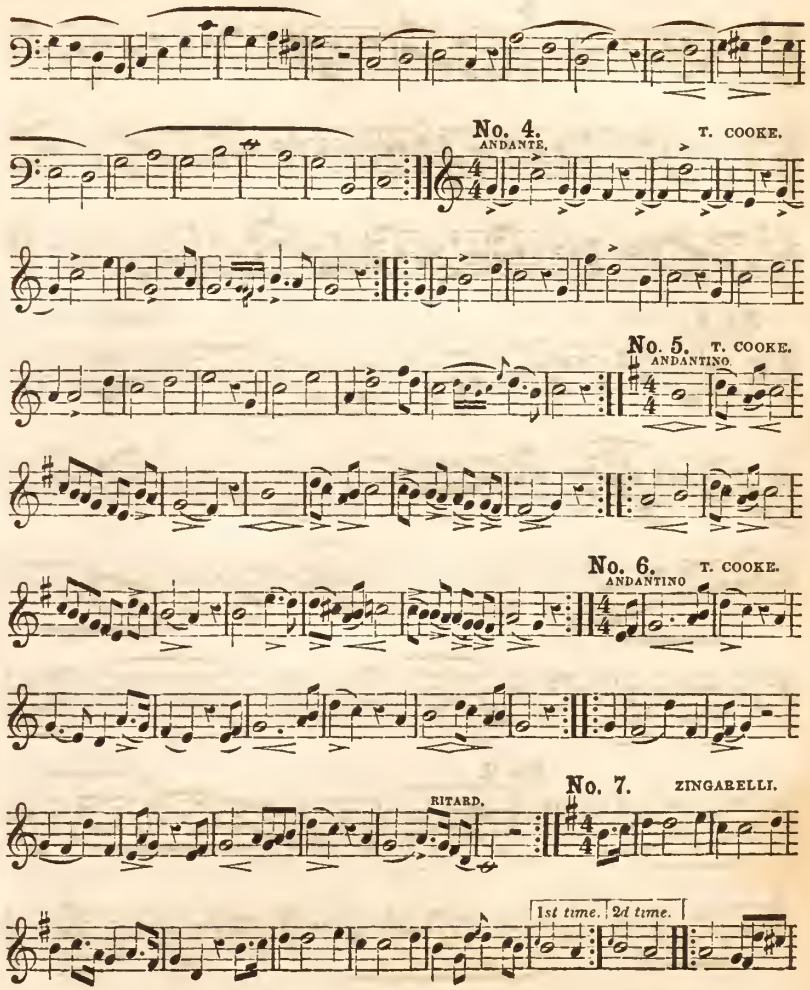


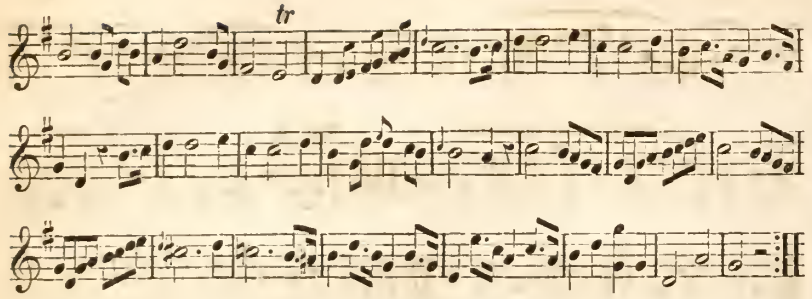


SOLFEGGIOS,

To be sung with vowel sounds or syllables, for style in performance, including phrasing, accentuation, &c.

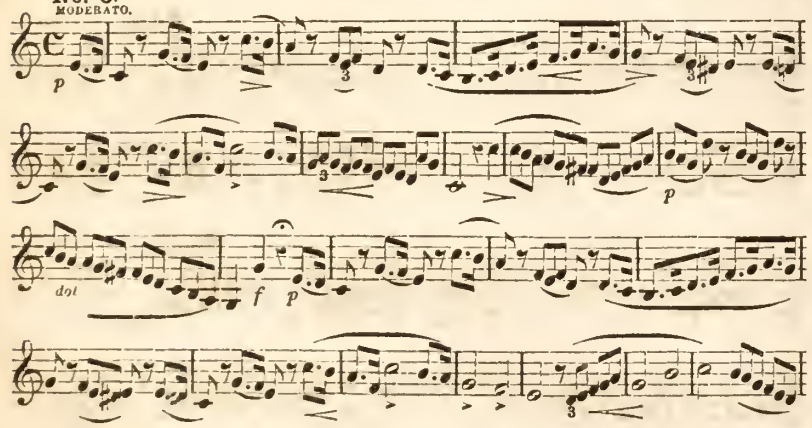






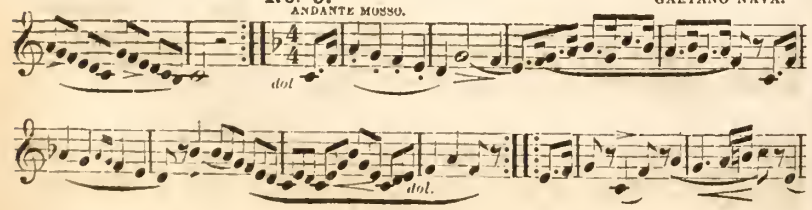
No. 8.
MODERATO.

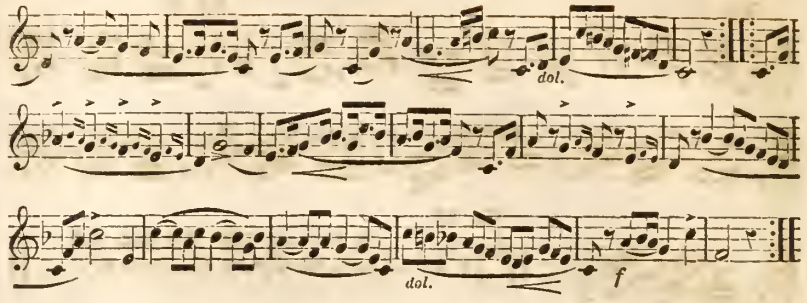
GAETANO NAVA.



No. 9.
ANDANTE MOSSO.

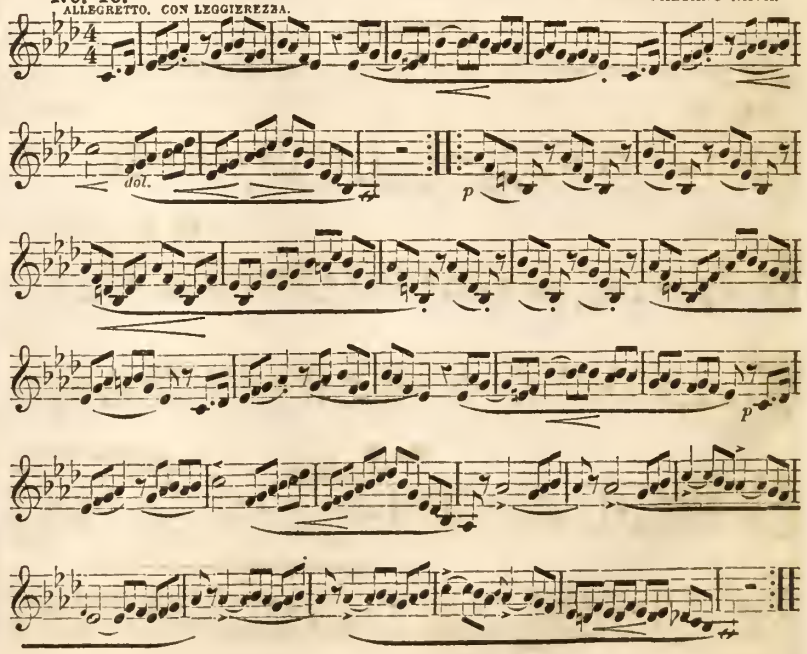
GAETANO NAVA.





No. 10.
ALLEGRETTO. CON LEGGIEREZZA.

GAETANO NAVA.



PART SECOND.

CHURCH MUSIC.

INCLUDING TUNES, OPENING AND CLOSING HYMNS, SENTENCES, MOTETTS, ANTHEMS, CHANTS, ETC.

THE SABBATH BELL. L. M.

Moderato. GEO. F. ROOT.

TENOR.

1. THE SABBATH BELL! how glad the sound As far and wide its tones re-sound! Come then, with joy its call o - bey, And join in love to praise and pray.

ALTO.

SOPRANO.

2. THE SABBATH BELL, with voice so clear, Shall reach the dis - tant wanderer's ear, In - vi - ting him to turn and meet His loved ones round the mer - cy - seat.

BASE.

CHIMES. L. M.

Gently.

1. Sweet Sabbath bells, your mel - low chime Floats on the air of ho - ly time: O, that our thoughts with you might rise, Tranquil and pure, to yon - der skies.

2. Leave earthly cares and wants be - hind, And in the still - ness of the mind Seek for the rest thy num - bers tell, Tranquil and pure, sweet Sab-bath bell.

3. Hark! 'tis the call to wor - ship God! Haste to the courts of his a - bode; While float thy tones o'er hill and dell, Tranquil and pure, sweet Sab-bath bell.

With Energy.

COLBY. L. M.

1. My soul, inspired with sa - cred love, God's ho - ly name for ev - er bless; Of all his fa - vors mindful prove, And still thy grateful thanks ex - press.

2. The Lord abounds with ten - der love, And un - ex - ampled acts of grace; His wakened wrath does slowly move, His will - ing mer - cy flies a - pace.

3. As far as 'tis from east to west, So far has he our sins re - moved, Who, with a fa - ther's tender breast, Has such as fear him always loved.

Gently.

CONWAY. L. M.

H. H. Nor. Mus. Ins. Class of 1855.

1. How blessed the righteous when he dies! When sinks a wea - ry soul to rest! How mild - ly beam the clos - ing eyes! How gently heaves th'ex - pir - ing breast!

Moderato.

SUPPLIANT. L. M. (Closing Hymn.)

1. Lord! may thy truth up - on the heart Now fall, and dwell as heavenly dew, And flowers of grace in freshness start Where once the words of er - ror grew.

2. May prayer now lift her sa - cred wings, Con - tent - ed with that aim a - lone Which bears her to the King of kings, And rests her at his sheltering throne.

Andante.

VERNER. L. M. (Double.)

1. { With all my powers of heart and tongue, I'll praise my Mak - er in my song;
{ An - gels shall hear the notes I raise, Ap-prove the song, and join the - - - praise. To God I cried when troubles rose; He heard me, and subdued my

2. { A - mid a thou-sand snares I stand Up - held and guard - ed by thy hand;
{ Thy words my faint-ing soul re - vive, And keep my dy - ing faith a - - - - live. Grace will complete what grace begins, To save from sor-row or from

foes: He did my ris - ing fear con - trol, And strength dif - fused thro' all my soul.

sins; The work that wis - dom un - der - takes, E - ter - nal mer - cy ne'er for - sakes.

Cheerfully.

GALEEN. L. M.

1. O hap-py saints, who dwell in light, And walk with Je - sus, clothed in white, Safe landed on that peace-ful shore Where pilgrims meet to part no more, Where pilgrims meet to part no more.

2. Re-leased from sor-row, toil, and strife, And welcomed to an end - less life, Their souls have now be - gan to prove The height and depth of Je-sus' love, The height and depth of Je - sus' love.

Safe land - ed on . . . . . that peace-ful shore, &c.

Moderato.

HALLARD. L. M.

1. Grace! 'tis a sweet, a charming theme, My thoughts rejoice at Je - sus' name! Ye angels, dwell upon the sound; Ye heav'ns, reflect it to the ground, Ye heav'ns, reflect it to the ground.

2. Oh! may I reach that hap-py place Where he unvails his love - ly face! Where all his beauties you behold, And sing his name to harps of gold, And sing his name to harps of gold.

Moderato.

GRANVILLE. L. M.

A. R. G. Nor. Mus. Ins. Class of 1855.

1. Lord, hear my words, my spi - rit see, When wrapt in solemn thoughts of thee: My King, my God, my cries at - tend; To thee my suppliant prayers as - cend.

Gently.

CLOSING DAY. L. M.

1. How sweet the hour of clos - ing day, When all is peace - ful and se - rene, And when the sun, with cloudless ray, Sheds mellow lus - ter o'er the scene!

2. Such is the Christian's parting hour; So peace-ful - ly he sinks to rest; When faith, endued from heaven with power, Sustains and cheers his languid breast.

3. Mark but that ra - diance of his eye, That smile up - on his wasted cheek: They tell us of his glo - ry nigh, In language that no tongue can speak.

Moderato.

ANDOVER. L. M. (Double.)

There is a land mine eye hath seen In vis - ions of en-raptured thought, So bright that all which spreads between Is with its ra-diant glo - ry fraught.

There is a land mine eye hath seen In vis - ions of en-raptured thought, So bright that all which spreads between Is with its ra-diant glo - ry fraught.

A land, up - on whose blissful shore There rests no sha - dow, falls no stain; There those that meet shall part no more, And those long parted meet a - gain.

A land, up-on whose blissful shore There rests no shadow, falls no stain; There those that meet shall part no more, And those long parted meet a - gain.

A land, up - on whose blissful shore There rests no sha - dow, falls no stain;

Moderato.

TRUEVILLE. L. M.

Show pit - y, Lord—O Lord, for-give, Let a re - pent-ing reb - el live; Are not thy mer-eies large and free? May not a sin - ner trust in thee?

Maestoso.

STRONG. L. M.

1. Let lof - ty songs, let boundless joy, Our noblest powers of praise em - ploy, Let art her highest skill as - sign To swell the har - mo - ny di - vine.

2. Loud let the pealing organ's lays Pour forth the burst - ing song of praise; Tim - brel and harp may best ac - cord Triumph and hon - or to the Lord.

3. Trumpets and cymbals well may bring High-sounding praise to God our King, Let ev - ery in - stru-ment combine—Let ev - ery land the cho - rus join.

With Energy.

MASCOMBE. L. M.

Tri - umphant Zi - on! lift thy head From dust, and dark - ness, and the dead! Tho' humbled long, a - wake at length, And gird thee with thy Saviour's strength.

Recitando.

MELTA. L. M.

G. F. R.

1. 'Tis midnight—and, on Ol - ive's brow, The star is dimm'd that late - ly shone; 'Tis midnight—in the gar - den now The suffering Saviour prays a - lone.

2. 'Tis midnight—and, from all re - moved, Im - manuel wrestles lone with fears; E'en the dis - ci - ple that he loved Heeds not his Master's grief and tears.

3. 'Tis midnight—and, for oth - er's guilt, The man of sorrows weeps in blood: Yet he, who hath in an - guish knelt, Is not for - saken by his God.

Moderato.

SHARRELL. L. M. (Double.)

George James Webb.

1. A - rise! a - rise! with joy sur - vey The glo - ry of the lat - ter day, Al - rea - dy is the dawn be - gun, That marks at hand the ris - ing sun.

3. "Be - hold the way!" ye her-alds! cry, Spare not, but lift your voi - ces high, Con - vey the sound from shore to shore, And bid the cap - tive sigh no more.

2. Be - hold the way to Zi - on's hill, Where Israel's God de-lights to dwell; He fix - es there his lof - ty throne, And calls the sa - cred place . . his own.

4. Au-spicious dawn! thy rising ray With joy we view, and hail the day; Thou Sun! a - rise, su-premely bright, And fill the world with pur - - est light.

Moderato.

PORTLAND. L. M.

H. B. W. Nor. Mus. Ins. Class of 1855.

Lord, thou hast seen my soul sin - cere, Hast made thy truth and love ap- pear; Be-fore mine eyes I set thy laws, And thou hast owned my righteous cause.

Moderato.

CARTHENE. L. M.

1. Bless, O my soul, the liv - ing God, Call home thy thoughts that rove a - broad; Let all the powers with - in me join In work and wor - ship so di - vine.

4. Let ev - ery land his power confess, Let all the earth a - dore his grace: My heart and tongue with rapture join In work and wor - ship so di - vine.

With Dignity.

ROSEHILL. L. M.

J. E. S.

To God our voi - ces let us raise, And loudly chant the joy - ful strain; That rock of strength, O let us praise, Whence free sal - va - tion we ob - tain.

Gently.

BEETHOVEN. L. M.

From Beethoven, by G. F. R.

1. In sleep's se - rene ob - li - vion laid I safe - ly passed the si - lent night, A - gain I see the breaking shade, I wish a - gain the morning light.

2. O guide me thro' the va - rious maze My doubt - ful feet may this day tread, And spread thy shield's protecting blaze When dan - gers press a - round my head.

Gently.

ORNEVILLE. L. M.

1. Re - turn, O wan - derer! now re - turn, And seek thine injured Fa-ther's face; Those new desires that in thee burn, Were kin - dled by re - claim - ing grace.

2. Re - turn, O wan - derer! now re - turn, He hears thy deep, repent-ant sigh; He hears thy softened spi-rit moan, When no in - trud - ing ear is nigh.

Andante.

RUTHFORD. L. M.

Swift as . . de - clin-ing sha-dows pass, Our days in quick suc - cess - ion fly; And tran - sient as . . the with' - ring grass, A-mid our youth-ful hopes we die.

With Spirit.

LAVELLE. L. M.

A - wake, my soul! and hail the morn, For unto us a Sa-viour's born! To usher in the new-born day!

For un - to us, &c. To usher in, &c.

Awake, my soul! and hail the morn, For unto us a Sa-viour's born! See, how the an-gels wing their way, To ush - er in the new-born day!

See, how the an - gels, &c. To usher in, &c.

Moderato.

SHERWOOD. L. M.

1. Come hither, all ye weary souls, Ye heavy la - den sin - ners, come; I'll give you rest from all your toils, And raise you to my heaven - ly home.

2. They shall find rest, who learn of me: I'm of a meek and low - ly mind; But passion ra - ges like the sea, And pride is rest - less as tho wind.

3. Blest is the man, whose shoulders take My yoke, and bear it with de - light; My yoke is ea - sy to the neck, My grace shall make the bur - den light.

Reverentially.

SUDRA. L. M.

1. To thee most Ho - ly and most High, To thee wo bring our thankful praise, Thy works de-clare thy name is nigh, Thy works of wonder and of grace.

2. Let haugh - ty sinners sink their pride, Nor lift so high their scornful head; But lay their foolish thoughts a - side, And own the power that God hath made.

Not too Fast.

BAILE. L. M.

1. An - oth - er six days' work is done; An - oth - er Sabbath is be - gun: Re - turn, my soul, en - joy thy rest; Im-prove the day thy God has blest.

2. O! that our thoughts and thanks may rise As grateful in-cense to the skies; And draw from heav'n that sweet repose, Which none but he that feels it knows.

Con Spirito.

MARTINEAU. L. M.

1. Stand up, my soul! shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of end - less joy, Where Je - sus, thy great Captain's gone.

2. Hell and thy sins re - sist thy course, But hell and sin are vanquished foes; Thy Je-sus nailed them to the cross, And sung the tri-umph when he rose.

3. Then, let my soul march bold-ly on, Press for - ward to the heavenly gate; There peace and joy e - ter - nal reign, And glittering robes for conquerors wait.

Not too Fast.

HALWELL. L. M.

My God, how end-less is thy love, Thy gifts are ev - ery even-ing new; And morning mercies from a - bove Gen - tly dis - till, like ear - ly dew.

Moderato.

GRANTVILLE. L. M.

G. W. C. NOR. MUS. INS. CLASS OF 1854–55.

1. Now be my heart in - spired to sing The glo - ries of my Sa - viour King; He comes with blessings from a - bove, And wins the na - tions to his love.

2. Thy throne, O God, for ev - er stands, Grace is the scep-ter in thy hands: Thy laws and works are just and right, But truth and mercy thy de - light.

Moderato.

SEPHINA. L. M.

See gentle patience smile on pain, See dy-ing hope re-vive a-gain; Hope wipes the tear from sor-row's eye, While faith points upwards to the sky.

See gentle patience smile on pain, See dy-ing hope re-vive a-gain; Hope wipes the tear from sor-row's eye, While faith points upwards to the sky.

Gently.

SHELTER. L. M.

From ev-ery stormy wind that blows, From ev-ery swelling tide of woes, There is a calm, a sure re-treat; 'Tis found before the mer-cy-seat.

Reverentially.

ORLEY. L. M.

1. Lord thou hast searched and seen me through; Thine eye commands, with piercing view, My rising and my rest-ing hours, My heart and flesh with all their powers.

2. My thoughts, before they are my own, Are to my God dis-tinct-ly known; He knows the words I mean to speak Ere from my opening lips they break.

3. With-in thy cir-cling power I stand; On ev-ery side I find thy hand; A-wake, a-sleep, at home, a-broad, I am surround-ed still with God.

Andantino.

PARSONS. L. M.

How sweet the hour of clos-ing day, When all is peaceful and se - rene, And when the sun with cloudless ray, Sheds mellow lus-ter o'er the scene.

Gently.

SECURITY. L. M.

I lay my bo-dy down to sleep, Peace is the pil-low for my head, While well ap-pointed an-gels keep Their watchful stations round my bed.

Gently.

GOLDEN LIGHT. L. M. (Double.)*

1. Sweet is the light of Sab-bath eve, And soft the sun-beam's lingering there; For these blest hours the world I leave, Wafted on wings of faith and prayer.
3. Sea-son of rest! the tran-quil soul Feels the sweet calm, and melts to love; And while these sacred moments roll, Faith sees a smil-ing heaven a-bove.

2. The time how love-ly and how still, Peace shines and smiles on all be-low; The plain, the stream, the wood, the hill, All fair with evening's set-ting glow.
4. Nor will our days of toil be long, Our pilgrimage will soon be trod; And we shall join the ceaseless song, The endless Sab-bath of our God.

* May be sung wholly, or in part, as a Duet for Treble voices.

Moderato.

MURRAY. L. M.

1. Thine earthly Sabbaths, Lord, we love; But there's a no - bler rest a - bove; To that our long-ing souls as-pire, With cheer-ful hope—and strong de-sire.

2. No more fa-tigue—no more dis-tress, Nor sin, nor death shall reach the place; No groans shall mingle with the songs, Which war-ble from im - mortal tongues.

3. No rude a - larms of ra - ging foes, No cares to break the long re - pose; No midnight shade—no clouded sun— But sa - cred, high, e - ter - nal noon.

Andante.

TAVIER. L. M.

Lord, thou hast searched and seen me through, Thine eye commands, with piercing view, My ris - ing and my rest-ing hours, My heart and flesh, with all their powers.

With Energy.

HERALD. L. M.

1. Ye Christian heralds, go, pro - claim Sal - va - tion in Im - ma - nuel's name; To distant climes the ti - dings bear, And plant the rose of Sha - ron there.

2. He'll shield you with a wall of fire— With ho - ly zeal your hearts in - spire; Bid raging winds their fu - ry cease, And calm the savage breast to peace.

Con Spirito.

JUSTIN. L. M.

1. Wake, O my soul, and hail the morn, For unto us a Saviour's born, a Saviour's born; See how the angels wing their way, To usher in the glorious day, To usher in the glorious day.

2. Hark! what sweet music—what a song—Sounds from the bright, celestial throng, celestial throng! Sweet song—whose melting sounds impart Joy to each raptured, listening heart, Joy to each, &c.

Gently, and not too Fast.

LILLIAN. L. M.

1. How blest the sa - cred tie that binds In sweet com-munion kindred minds! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one.

Moderato.

FARNHAM. L. M.

W. M.

1. Triumphant, Lord, thy goodness reigns, Thro' all the wide, ce - les - tial plains; And its full streams re-dun - dant flow Down to th' abodes of men be - low.

2. O, give to ev - ery hu-man heart To taste and feel how good thou art; With grate - ful love and rev - erend fear, To know how blest thy chil - dren are.

3. Let na-ture burst in - to a song; Ye echoing hills, the notes pro-long: Earth, seas, and stars, your an - thems raise, All vo - cal with your Ma - ker's praise.

Rather Slow.

MEED. L. M.

1. How sweet - ly flowed the gos - pel sound, From lips of gen - tle-ness and grace, When listening thousands gathered round, And joy and reverence filled the place.

2. "Come, wanderers, to my Fa - ther's home, Come, all ye weary ones, and rest:" Yes, sa - cred Teach - er, we will come, O - bey thee, love thee, and be blest.

ARLEY. L. M.

Samuel Webbe.

1. Come, weary souls, with sin oppress'd, Oh come! accept the promised rest: The Saviour's gracious call o - bey, And cast your gloomy fears a - way, The Saviour's gracious call o - bey, And

Solo. *Cres.* *Dim.* *f* *Dim.* *Cres.* Chorus. *mf* *f*

2. Oppressed with guilt—a painful load, Oh come! and bow before your God! Di - vine compassion, mighty love, Will all the pain-ful load remove, Di - vine com - passion, mighty love, Will

cast your gloom - y fears a - way.

Dim.

all the pain - ful load remove.

Moderato.

DEPARTURE. L. M. (Closing Hymn.)

1. Dismiss us with thy blessing, Lord; Help us to feed upon thy word; All that has been amiss for - give, And let thy truth within us live.

2. Tho' we are guilty, thou art good; Wash all our works in Jesus' blood; Give every burdened soul release, And bid us all depart in peace.

Andantino.

HILLSIDE. L. M.

1. O happy saints, who dwell in light, And walk with Jesus, clothed in white! Safe land-ed on that peace-ful shore, Where pil - grims part to meet no more.

2. Released from sorrow, toil, and strife, And welcomed to an end - less life, Their souls have now be - gun to prove The height and depth of Je - sus' love.

Gently.

APPLIANCE. L. M. (Closing Hymn.)

1. Lord, may thy truth up-on the heart Now fall and dwell as heavenly dew, And flowers of grace in freshness start, Where once the weeds of er - ror grew.
2. May prayer now lift her sa-cred wing, Con - tent-ed with that aim a - lone, Which bears her to the King of kings, And rests her at his shel - t'ring throne.

Moderato.

ALLIS. L. M.

1. My God, per - mit me not to be A stran - ger to my-self and thee; A - mid a thousand thoughts I rove, For - get - ful of my high-est love.

2. Why should my passions mix with earth, And thus de - base my heavenly birth? Why should I cleave to things be-low, And let my God, my Sa-viour, go?

Moderato.

ACKERILL. L. M.

A. W. H. Nor. Mus. Ins. Class of 1855.

The heav'ns declare thy glory, Lord, In ev - ery star thy wisdom shines; But when our eyes behold thy word, We read thy name in fairer lines.

The heav'ns declare . . . thy glo - ry, Lord, In ev - ery star thy wisdom shines; But when our eyes behold thy word, We read thy name . . in fair - er lines.

The heav'ns, &c. We read, &c.

Moderato.

DENISON. L. M.

W. M.

Kingdoms and thrones to God be - long; Crown him, ye na-tions, in your song: His wondrous name and power re-hearse; His honors shall en - rich your verse.

Moderato.

HILLSDALE. L. M.

G. F. R.

1. Come, O my soul! in sa-cred lays, Attempt thy great Cre - a - tor's praise; But O! what tongue can speak his fame? What mortal verse can reach the theme?

2. Enthroned a-midst the radiant spheres, He glo-ry, like a gar - ment, wears; To form a robe of light di - vine, Ten thousand suns a - round him shine.

3. In all our Maker's grand designs, Om-nip - o - tence with wis - dom shines; His works, thro' all his wondrous frame, Bear the great im - press of his name.

Moderato.

LAVIAN. L. M.

1. Lord, I will bless thee all my days; Thy praise shall dwell upon my tongue; My soul shall glo-ry in thy grace, While saints rejoice to hear the song.

2. Come, magni-fy the Lord with me; Let every heart ex - alt his name; I sought th' eter-nal God—and he Has not exposed my hope to shame.

Not too Fast.

CAPHIRA. L. M.

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morning light, And talk of all thy truth at night.

Moderato.

ARBOR. L. M.

G. A. A. Nor. Mus. Ins. Classes of 1854–5.

1. When lone, and wandering far from home, No kind re - lief to us is given; Oh! what would then of us be - come, If we had not a hope in heaven?

2. When friends, that seemed most near and dear, Are quickly from our bo-soms riven, And life's bright joys in gloom ap - pear, How sweet to have a hope in heaven!

3. And when the end is draw - ing nigh Of life, thro' which we long have striven, And we at last must droop and die, How sweet to have a hope in heaven!

Moderately and Gently.

SARAON. L. M.

1. Soft be the gently breathing notes That sing the Saviour's dy - ing love; Soft as the evening zephyr floats, And soft as tune - ful lyres a - bove;

2. Soft as the morning dews descend, While warbling birds ex - ult - ing soar, So soft, to our Al - migh-ty Friend, Be ev - ery sigh our bo - soms pour.

Moderato.

LE ROY. L. M.

1. From deep dis - tress and troubled thoughts, To thee, my God, I raised my cry; If thou se - vere - ly mark our faults, O, who could stand be-fore thine eye?

Gently.

SHIPMAN. L. M.

1. A-sleep in Je - sus! blessed sleep, From which none ev - er wakes to weep; A calm and un - disturbed re - pose, Un-bro-ken by the last of foes.

2. A-sleep in Je - sus! O, how sweet To be for such a slum - ber meet; With ho - ly con - fi-dence to sing, That death has lost his ven - omed sting.

Moderato.

VILLIERS. L. M.

Geo. Jas. Webb.

1. We sing the bright and morning star! We sing the spring of life and love; See how its rays diffused from far, Con-duct us to the realms a-bove.

2. Its cheering beams spread wide abroad, Point out the troubled Christian's way; Still, as he goes, he finds the road En-lightened with a constant day.

3. When shall we reach the heavenly place, Where this bright star will brightest shine; Leave far be-hind these scenes of night, And view a lus-ter so di-vine.

MAYSVILLE. L. M.

J. C. W. Nor. Mus. Ins. Class of 1854–5.

O ren-der thanks to God a-bove, The fountain of e-ter-nal love; Whose mer-cy firm, through a-ges past, Has stood, and shall for ev-er last.

Smoothly.

BELVILLE. L. M.

E. Taylor.

1. There is a stream whose gen-tle flow Supplies the cit-y of our God; Life, love, and joy still gliding through, And watering our di-vine a-bode.

2. That sa-cred stream, thine ho-ly word, Our grief al-lays, our fear con-trols; Sweet peace thy promis-es af-ford, And give new strength to fainting souls.

Moderato.

RAYMOND. L. M.

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morning light, And talk of all thy truth at night.

To show thy love by morning light, And talk . . . . . of all thy truth at night.

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morning light, And talk of all thy truth at night.

With Expression.

EUPHRATES. L. M.

When we our wearied limbs to rest, Sat down by proud Eu-phra-tes' stream, We wept, with doleful thoughts oppressed, And Zi-on was our mournful theme.

With Energy.

ALEXINA. L. M.

W. M.

1. Je-sus shall reign where'er the sun Does his sue-cess-ive journeys run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

2. For him shall endless prayer be made, And prais-es throng to crown his head; His name, like sweet perfume, shall rise With ev-ery morn-ing sa-cri-fice.

Moderately Fast.

KENRIC. L. M.

1. Be - hold, the blind their sight re - ceive! Be - hold, the dead a - wake and live! The dumb speak wonders—and the lame Leap like the hart, and bless his name.

2. Thus does th'E - ter - nal Spi - rit own And seal the mis - sion of the Son; The Father vin - di - cates his cause, While he hangs bleeding on the cross.

3. He dies!—the heavens in mourning stood; He ris - es, and ap - pears a God; Be-hold the Lord as - cend - ing high, No more to bleed, no more to die.

Solemnly.

TOLLING. L. M.

Oft as the bell with sol - emn toll Speaks the de - parture of a soul, Let each one ask him - self, Am I Prepared, should I be called to die?

Moderato.

CHAPIN. L. M. (Closing Hymn.)

1. While now up - on this Sab - bath eve Thy house, Al - mighty God, we leave, 'Tis sweet, as sinks the setting sun, To think on all our du - ties done.

2. Oh! ev - er-more may all our bliss Be peaceful, pure, di - vine, like this; And may each Sabbath as it flies, Fit us for joys be - yond the skies.

Moderato.

LORIMA. L. M.

NAUMANN.

1. Oh hap-py day, that fixed my choice On thee, my Sa - viour, and my God; Well may this glow-ing heart re - joice, And tell its rap-tures all a - broad.

2. Oh hap-py bond, that seals my vows To him who mer - its all my love! Let cheer-ful an - thems fill the house, While to his al - tar now I move.

3. 'Tis done—the great transaction's done; I am my Lord's, and he is mine: He drew me, and I followed on, Re - joiced to own the call di - vine.

Maestoso.

ERSO. L. M.

ASAHEL ABBOT.

Loud hal - le - lu - jahs to the Lord, From dis-tant worlds where creatures dwell! Let heaven begin the sol-emn word, And sound it dreadful down to hell.

Slowly, Gently, and Connectedly.

INGHAM. L. M.

1. Soft be the gen - tly breathing notes That sing the Sa - viour's dy - ing love; Soft as the evening zeph-yr floats, And soft as tune-ful lyres a - bove.

2. Soft as the morn-ing dews de-scend, While warbling birds ex - ult - ing soar, So soft to our Al - might-y Friend Be ev - ery sigh our bo - soms pour.

Maestoso.

JOY. L. M.

Now to the Lord a no - ble song, Awake, my soul, a - wake, my tongue, Hosanna to th'E - ter - - - - - nal Name, And all his

Now to the Lord a no - ble song, Awake, my soul, ... a - wake, my tongue, Hosanna to th'E - ter - nal Name, And all his

Now to the Lord . . . . a no - ble song, Awake, my soul, awake my tongue, Hosanna to th'E - ter - nal Name, And all his bound - - - less

Now to the Lord a no - ble song, Awake, my soul, awake, my tongue, Hosanna to th'Eternal Name, And all his boundless

Cantabile.

CALL. L. M.

Arranged from Beethoven. Furnished by Dr. Mason.

boundless love proclaim.

1. Go worship at Im - manuel's feet; See in his face what wonders meet; Earth is too narrow to ex - press His worth, his glory, or his grace.

boundless love proclaim.

2. Nor earth, nor seas, nor sun, nor stars, Nor heav'n his full re-sem-blance bears; His beau-ties we can nev - er trace, Till we behold him face to face.

love pro - claim.

3. O, let me climb those higher skies, Where storms and darkness never rise; There he dis-plays his power a - broad, And shines, and reigns, th'incarnate God.

love pro - claim.

Moderato.

CHEVERIL. L. M.

G. W. P. Nor. Mus. Ins. Class of 1854–5.

Thus far the Lord has led me on; Thus far his power prolongs my days: And ev - ery evening shall make known Some fresh me-mo - rial of his grace.

Legato. Slow.

EVERETT. L. M.

Author unknown. Furnished by Dr. Mason.

As showers on meadows new-ly mown, So shall He send His bless-ings down, Till earth's wild wastes in ver-dure rise, And a new E-den bless our eyes.

Cres. *Dim.*

As showers on meadows new-ly mown, So shall He send His bless-ings down, Till earth's wild wastes in ver-dure rise, And a new E-den bless our eyes.

Gently.

ELEA. L. M.

W. M.

So fades the love-ly, blooming flower, Frail, smiling so-lace of an hour; So soon our tran-sient comforts fly, And pleasure on-ly blooms to die.

Andantino.

BELDING. L. M. (6 lines.)

1. { The Lord my pasture shall pre-pare, And feed me with a shep-herd's care; }
{ His pres-ence shall my wants sup-ply, And guard me with a watch-ful eye: } My noon-day walks he shall at-tend, And all my mid-night hours de-fend.

2. { When in the sul-try glebe I faint, Or on the thirsty moun-tain pant, }
{ To fer-tile vales, and dew-y meads My weary, wandering steps he leads; } Where peaceful rivers, soft and slow, A-mid the ver-dant land-scape flow.

Cantabile.

REMBRANDT. L. M.

Arr. from J. Danby. Furnished by Dr. Mason.

1. Why, on the bend-ing wil-lows hung, O Is-rael, sleeps thy tune-ful string? Still mute re-mains thy sullen tongue, And Zi-on's song de-clines to sing.

2. By foreign streams no long-er roam; Nor, weeping, think of Jor-dan's flood: In ev-ery clime behold a home: In ev-ery tem-ple see thy God.

Moderato.

SUNSET. L. M.

J. B. P. Nor. Mus. Ins. Class of 1853–4.

1. Great God, to Thee my eve-ning song With humble grat-i-tude I raise; O, let Thy mer-cy tune my tongue, And fill my heart with live-ly praise.

Andante.

ABAL. L. M.

R.

1. Glo-ry to Thee, my God, this night, For all the bless-ings of the light; Keep me, O keep me, King of kings, Beneath thine own Al-might-y wings.

2. Forgive me, Lord, for Thy dear Son, The ill that I this day have done; That with the world, my-self, and Thee, I, ere I sleep, at peace may be.

3. Let my blest guar-dian, while I sleep, His watchful sta-tion near me keep; My heart with love ce-les-tial fill, And guard me from th' approach of ill.

Andante.

BLAUER. L. M.

Ch. Zeuner.

1. When sins and fears prevail - ing rise, And fainting hope almost ex - pires, Je - sus, to thee I lift mine eyes— To thee I breathe my soul's de - sires.

2. If my im-mor - tal Sa - viour lives, Then my im-mor - tal soul is sure; His word a firm founda - tion gives; Here let me build, and rest se - cure.

3. Here let my faith un-shak - en dwell; Im - mov - a - ble the promise stands; Not all the powers of earth or hell Can e'er dis - solve the sa - cred bands.

Gently, Softly.

ERNAN. L. M.

L. Mason. By permission.

Breathe, Holy Spi - rit, from a - bove, Un - til our hearts with fer - vor glow: Oh, kindle there a Sa - viour's love, True sympa - thy with hu - man woe.

Gently.

CONFIDENCE. L. M.

A. W. H. Nor. Mus. Ins. Class of 1855.

1. My dear Re-deem-er, and my Lord, I read my du - ty in thy word; But in thy life the law ap - pears Drawn out in liv - ing char - ac - ters.

2. Such was thy truth, and such thy zeal, Such deference to thy Fa - ther's will, Such love, and meekness so di - vine, I would transcribe, and make them mine.

Moderato.

RANGE. L. M.

A. C. W. Nor. Mus. Ins. Classes of 1853–4.

1. Give thanks to God—He reigns a-bove; Kind are his thoughts—his name is love; His mer-ey a-ges past have known, And a-ges long to come shall own.

2. He feeds and clothes us all the way; He guides our foot-steps lest we stray; He guards us with a power-ful hand, And brings us to the heavenly land.

3. O, let the saints with joy re-cord The truth and good-ness of the Lord! How great his works! how kind his ways! Let ev-ery tongue pronounce his praise.

Gently.

WINTHROP. L. M.

Geo. F. Root.

1. Gently, my Saviour, let me down To slumber in the arms of death; I rest my soul on Thee a-lone, E'en till my last ex-pir-ing breath.

Gently and not too Fast.

DENNELL. L. M.

1. Thou, whom my soul ad-mires a-bove All earthly joy and earth-ly love, Tell me, dear Shep-herd, let me know, Where doth thy sweetest pas-ture grow?

2. Where is that shad-ow of that rock That from the sun de-fends thy flock? Fain would I feed a-mong thy sheep, Among them rest, a-mong them sleep.

Maestoso.

SAFALA. L. M.

GREATOREX.

1. Great God of na-tions! now to thee Our hymn of grat - i - tude we raise; With humble heart, and bending knee, We of-fer thee our songs of praise.

2. Thy name we bless, Al-might-y God! For all the kind-ness thou hast shown To this fair land the pilgrims trod, This land we fond-ly call our own.

3. Great God! preserve us in thy fear, In dangers still our guardian be; Oh! spread thy truth's bright precepts here, Let all the peo - ple wor-ship thee.

Gently.

BERA. L. M.

J. E. GOULD.

How sweet the hour of clos-ing day, When all is peace-ful and se - rene; And the broad sun's re - tir - ing ray Sheds a mild lus-ter o'er the scene!

Maestoso.

TIBER. L. M.

1. Je - ho-vah reigns, his throne is high, His robes are light and maj - es - ty; His glory shines with beams so bright, No mor - tal can sus - tain the sight.

2. His ter-rors keep the world in awe, His justice guards his ho - ly law; His love re-veals a smil-ing face, His truth and promise seals the grace.

3. Thro' all his works his wisdom shines, And baf-fles Sa-tan's deep de - signs; His power is sovereign to ful-fill Tho no - blest counsels of his will.

With Expression.

BLAISDELL. L. M.

When I sur - vey the won-drous cross On which the Prince of Glo - ry died; My rich - est gain I count but loss, And pour contempt on all my pride.

In a gentle, subdued manner.

MALVERN. L. M.

Lowell Mason.

God is the re - fuge of his saints, When storms of sharp dis - tress in - vade; Ere we can of - fer our complaints, Be - hold him pres - ent with his aid.

Chant.

PTOLEMAIS. L. M.

1. From all that dwell below the skies Let the Cre - a - tor's praise a - rise: Let the Re-deemer's name be sung Thro' ev - ery land, by ev - ery tongue.
2. E - ter - nal are thy mer - cies, Lord, E - ter - nal truth at-tends thy word: Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

Slowly.

HARTEL. L. M.

L. Mason. From "The Hallelujah." By permission.

Be - hold a stranger at the door! He gently knocks, has knocked before, Has waited long, is waiting still,— You treat no oth - er friend so ill.

WELTON. L. M.

Theme by Malan.

Let me but hear my Saviour say, "Strength shall be e - qual to thy day;" Then I re - joice in deep dis - tress, Leaning on all - suf - fi - cient grace.

RETREAT. L. M.

Slowly. Count six in a measure.

Thos. Hastings.

From ev - ery stormy wind that blows, From ev - ery swelling tide of woes, There is a calm, a sure re-treat; 'Tis found be - fore the mer - cy seat.

ZEPHYR. L. M.

Gently.

Wm. B. Bradbury.

Soft be the gen - tly breathing notes That sing the Sa - viour's dy - ing love; Soft as the eve - ning ze - phyr floats, And soft as tune - ful lyres a - bove.

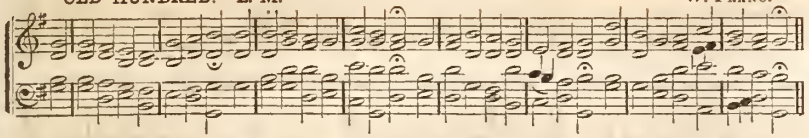
ROSEDALE. L. M.

Slow and Soft.

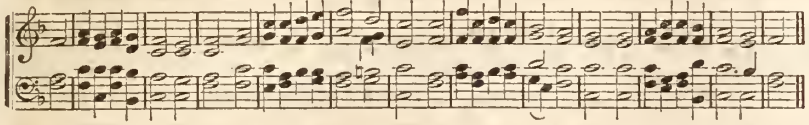
Geo. F. Root. 1843.

Great God, to thee my eve - ning song With humble grat - i - tude I raise; Oh, let thy mer - cy tune my tongue, And fill my heart with live - ly praise.

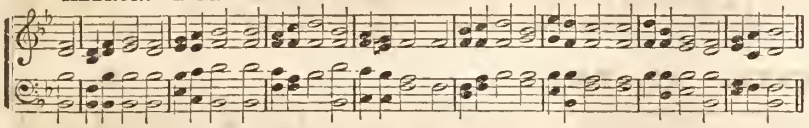
OLD HUNDRED. L. M. W. FRANC.



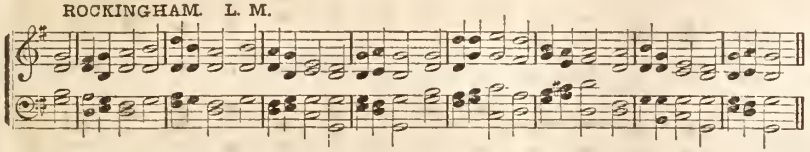
UXBRIDGE. L. M. L. MASON.



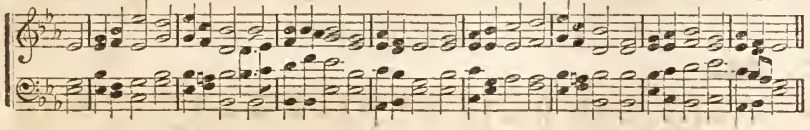
HEBRON. L. M. L. MASON.



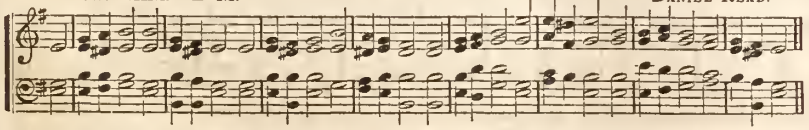
ROCKINGHAM. L. M.



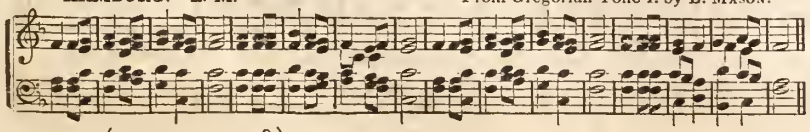
WELLS. L. M. ISRAEL HOLDRAYD.



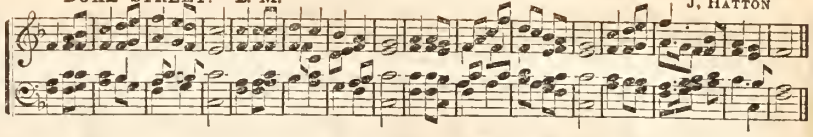
WINDHAM. L M. DANIEL READ.



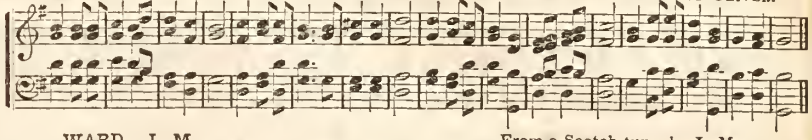
HAMBURG. L. M. From Gregorian Tone I. by L. MASON.



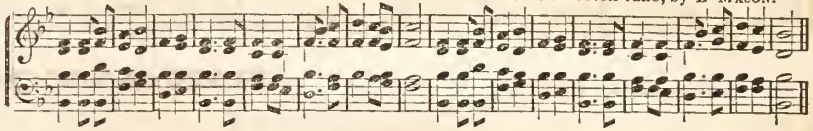
DUKE STREET. L. M. J. HATTON



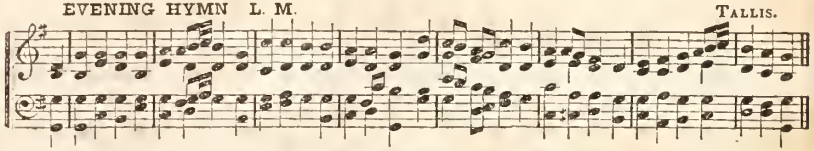
FEDERAL STREET. L. M. H. K. OLIVER.



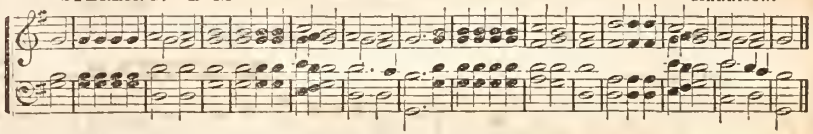
WARD. L. M. From a Scotch tune, by L MASON.



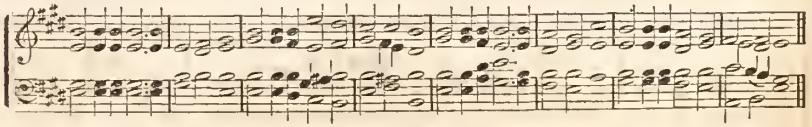
EVENING HYMN L. M. TALLIS.



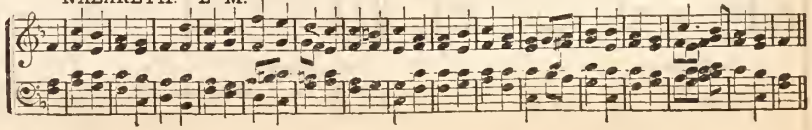
STERLING. L M HARRISON.



APPLETON. L. M. Chant DR. BOYCE.



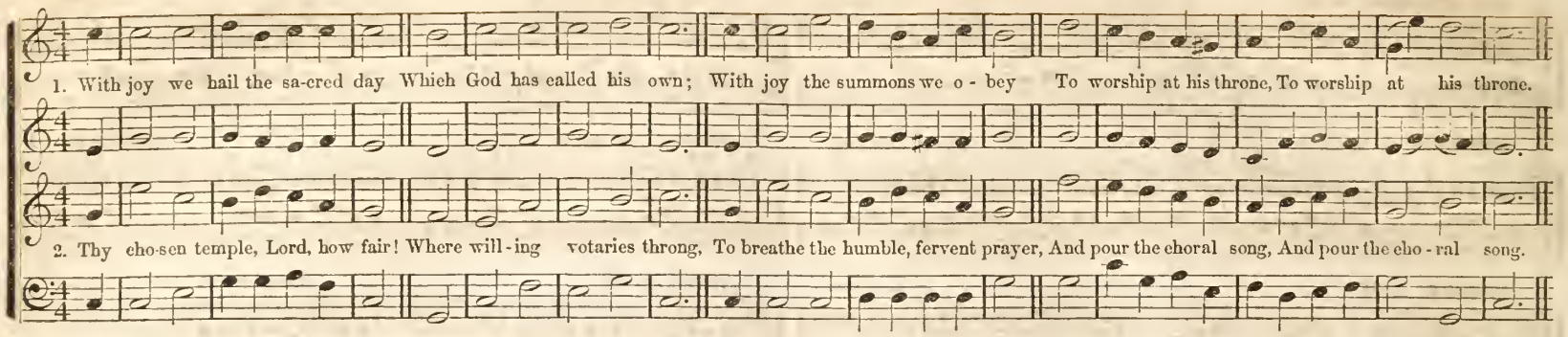
NAZARETH. L M. WEBBE.



Allegretto.

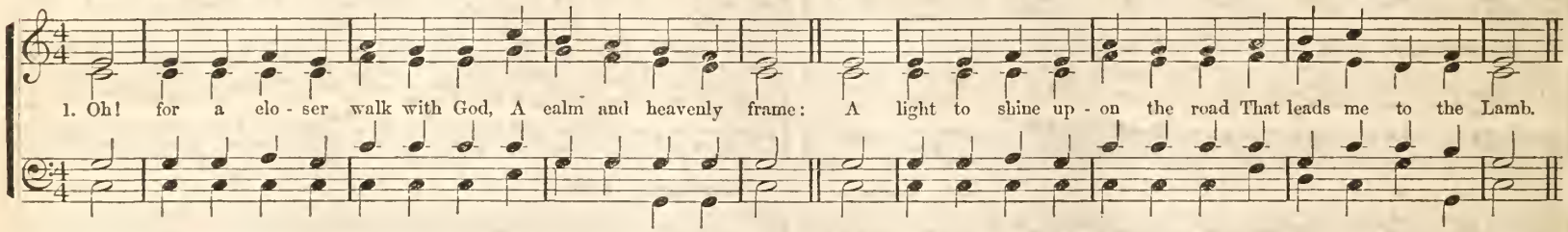
ALLAN. C. M.

Geo. F. Root.



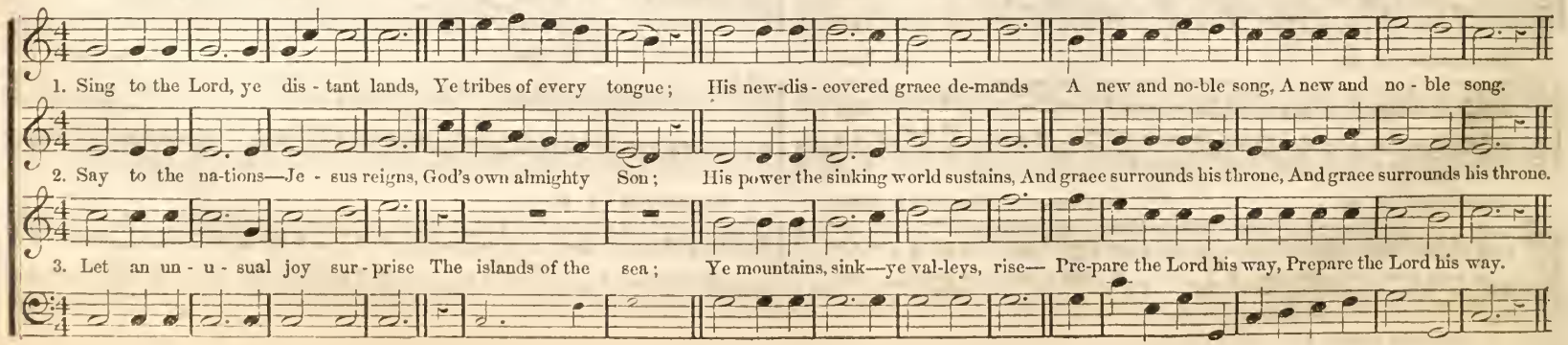
Gently, and not too Fast.

RINGWOOD. C. M.



With Energy.

HINDA. C. M.



Allegretto.

CORONAL. C. M.

LOWELL MASON.

1. O for a thousand tongues to sing My dear Redeemer's praise, My dear Redeemer's praise, The glories of my God and King, The triumphs of his grace! The triumphs of his grace!

2. My gracious Mas-ter and my God, As - sist me to proclaim, Assist me to proclaim, To spread thro' all the earth abroad The honors of thy name, The honors of thy name.

Maestoso.

HAMOR. C. M.

1. How won-drous great—how glo - rious bright Must our Cre - a - tor be! Who dwells a - midst the dazz-ling light Of an e - ter - nal day!

2. Our soar - ing spi - rits up - wards rise Toward his ce - les - tial throne; Fain would we see the bless - ed Three, And the al - might-y One.

GALEO. C. M.

JAMES FLINT.

1. How precious is the book di - vine, By in - spi - ra - tion given! Bright as a lamp its doc - trines shine, To guide our souls to heaven.

2. It sweet-ly cheers our droop - ing hearts In this dark vale of tears; Life, light, and joy it still im - parts, And quells our ris - ing fears.

Cheerfully.

AURAL. C. M. (Opening Hymn.)

And now an - oth-er week be-gins, This day we call the Lord's; This day He rose, who bore our sins, For so his word re - cords, For so his word re-cords.

For so his word re-cords, &c.

And now an - oth-er week be-gins, This day we call the Lord's; This day He rose, who bore our sins, For so his word re - cords, For so his word re-cords.

This day He rose, &c. For so his word re-cords, &c.

PORSON. C. M.

STEARS.

Ho-san-na to the Prince of light, Who clothed him - self in clay! Entered the i - ron gates of death, And tore the bars away, And tore the bars a - way.

Slowly.

WILLEY. C. M.

FURNISHED BY DR. MASON.

1. Had not the Lord, my Rock, my Help, Sus-tained my faint - ing head; My life had now in si-lence dwelt, My soul a - mong the dead.

2. "A - las! my slid - ing feet," I cried; Thy prom-ise was my hope; Thy grace stood con - stant at my side, Thy spi - rit bore me up.

3. While mul-ti - tudes of mournful thoughts With - in my bo - som roll, Thy boundless love for - gives my faults, Thy comforts cheer my soul.

Not too Fast.

ESTERN. C. M. (Double.)

1. Come, ye that love the Sa - viour's name, And joy to make it known, The sov - 'reign of your heart pro-claim, And bow be - fore his throne.

3. And shall we long and wish in vain? Lord, teach our songs to rise: Thy love can raise our hum - ble strain, And bid it reach the skies.

2. When in his earth - ly courts we view The glo - ries of our King, We long to love as an - gels do, And wish like them to sing.

4. Oh, hap - py pe - riod! glo - rious day! When heaven and earth shall raise, With all their powers, their rap-tured lay To cel - e - brate thy praise.

With Energy.

KOSTA. C. M.

With my whole heart I'll raise my song: Thy wonders I'll proclaim, Thy wonders I'll proclaim: Thou sovereign Judge of right and wrong, Wilt put my foes to shame.

Wilt put my foes . . . . to shame.

With my whole heart I'll raise my song; Thy wonders I'll proclaim: Thou, sovereign Judge of right and wrong, Wilt put my foes . . . . to shame.

Wilt put my foes to shame.

Moderato.

SOUTHOLD. C. M.

Subject from "The Hallelujah."

1. With his rich gifts the heavenly Dove Descends, and fills the place; While Christ re-veals his wondrous love, And sheds a - broad his grace.

2. My heart and flesh cry out for thee, While far from thine a - bode; When shall I tread thy courts, and see My Saviour and my God?

3. To sit one day be-neath thine eye, And hear thy gra - cious voice, Exceeds a whole e - ter - ni - ty Employed in car - - nal joys.

Recitando.

TARSHISH. C. M. (Double.)*

From "Modern Psalmist." By permission.

His glo-rious acts pro - claim; And mag - ni - fy his name. His

1. O all ye na - tions, praise the Lord, His glo-rious acts pro - claim; The full - ness of his grace re - cord, And mag - ni - fy his name. His

love is great, his mer - cy sure, And faith-ful is his word; For ev - er praise the Lord, For ev - er praise the Lord.

Dim.

love is great, his mer - cy sure, And faith-ful is his word; His truth for ev - er shall en - dure: For ev - er praise the Lord, For ev - er praise the Lord.

* The single part may be sung by one strong voice, the chorus coming in softly as marked.

Allegro con Brio.

ZACISH. C. M. (Double.)

From "Modern Psalmist." By permission.

1. All hail, the great Im - man - uel's name! Let an - gels pros - trate fall: Bring forth the roy - al di - a - dem, And crown him Lord of all.

5. Let ev - ery kin - dred, ev - ery tribe, On this ter - res - trial ball, To him all ma - jes - ty as - cribe, And crown him Lord of all.

2. Crown him, ye mar - tyrs of our God, Who from his al - tar call; Praise him who shed for you his blood, And crown him Lord of all.

6. Oh! that with yon - der sa - cred throng, We at his feet may fall, And join the ev - er - last - ing song, And crown him Lord of all.

Gently.

NAHANT. C. M.

G. F. R.

There is an hour of hal-lowed peace For those with cares oppressed, When sighs and sorrowing tears shall cease, And all be hushed to rest.

Allegretto Moderato.

ARBA. C. M.

From "Modern Psalmist." By permission.

1. Come, ye that love the Sa-viour's name, And joy to make it known; The Sov - 'reign of your heart proclaim, And bow be - fore his throne.

2. When in his earth - ly courts we view The glo - - ries of our King, We long to love as an - gels do, And wish like them to sing.

Rather Slow, and in exact time.

CYRENE. C. M.

From "The Sabbath School Harp."

The Sab - bath bell, how sweet to me The day the Sa - viour rose! The day when we may seek his face, And in his arms re - pose.

Moderato.

ARLING. C. M.

1. To thee, my Shepherd, and my Lord, A grateful song I'll raise; Oh! let the feeblest of thy flock At-tempt to speak thy praise, Attempt to speak thy praise.

2. But how shall mortal tongue express A sub-ject so di - vine? Do jus - tice to so vast a theme, Or praise a love like thine? Or praise a love like thine?

3. My life, my joy, my hope I owe To this a - maz-ing love; Ten thousand thousand comforts here, And nobler bliss a - bove, And no - bler bliss a - bove.

Moderato.

BRADRIDGE. C. M.

1. O God, my re - fuge, hear my cries, Be - hold my flow - ing tears; For earth and hell my hurt de - vise, And tri - umph in my fears.

2. O were I like some gen - tle dove, And in - no - cence had wings, I'd fly, and make a long re - move From all these rest - less things.

3. Let me to some wild des - ert go, And find a peace - ful home, Where storms of mal - ice nev - er blow, Temp - ta - tions nev - er come.

Allegretto non troppo.

SPARTA. C. M.

From "The Psaltery." By permission.

mf *Cres.* *f* *Cres.*

The Lord of glo - ry is my light, And my sal - va - - tion too; God is my strength, nor will I fear What all my foes can do.

Recitando.

BOONE. C. M.

1. Thou blest Re - deemer, dy - ing Lamb! We love to hear of thee; No mu - sic like thy charm - ing name, Nor half so dear can be.

2. Oh may we ev - er hear thy voice! In mer - cy to us speak! In thee, O Lord, let us re - joice, And thy sal - va - tion seek.

3. Je - sus shall ev - er be our theme, While in this world we stay; We'll sing of Je - sus' love - ly name, When all things else de - cay.

Joyfully.

SUMTER. C. M.

Lowell Mason.

O, praise the Lord, for he is good, In him we rest ob - tain; His mer - cy has thro' a - ges stood, And ev-er shall re-main, And ever shall re-main.

His mercy has thro' a-ges stood, &c.

O, praise the Lord, for he is good, In him we rest ob - tain; His mercy has thro' ages stood, And ever shall remain, And ev - er shall re - main.

His mer - cy has thro' a - - ges stood, &c.

Reverentially.

HAFED. C. M.

At - tend, O earth, when God de - clares His un - con-trolled de - cree:— "Thou art my Son—this day, my heir, Have I be - got - ten thee."

Andante.

SABBATH MORN. C. M.

G. F. R.

1. My soul, how love - ly is the place To which thy God re - sorts! 'Tis heaven to see his smil - ing face, Tho' in his earth - ly courts.

2. There the great Mo - narch of the skies His sav - ing power dis - plays; And light breaks in up - on our eyes, With kind and quick'ning rays.

Andantino Dolce.

PONTUL. C. M.

From "Modern Psalmist." By permission.

1. My Shepherd will sup - ply my need, Je - ho-vah is his name; In pastures fresh he makes me feed, Be-side the liv - ing stream, Be - side the liv - - ing stream.

2. He brings my wandering spirit back When I for-sake his ways, And leads me, for his merey's sake, In paths of truth and graee, In paths of truth and graee.

In Choral Style.

STOCKTON. C. M.*

From "The Psaltery."

1. O, all ye lands, in God re - joice; To him your thanks be - long; In strains of glad - ness, raise your voice, In loud and joy - ful song.

* Melody in the Tenor.

Andantino.

AGATHA. C. M.

Greatorex.

1. Lord, thou wilt hear me when I pray; I am for ev - er thine: I fear be - fore thee all the day, Nor would I dare to sin.

2. And while I rest my wea - ry head, From care and business free, 'Tis sweet . . con - vers - ing on my bed With my own heart and thee.

3. I pay this evening sa - cri - fice; And when my work is done, Great God, my faith, my hope re - lies Up - on thy grace a - lone.

Moderato.

BOCKENHEIM. C. M.

L. P. Homer, Prof. of music in Harvard University.

1. Oh may my heart, by grace re-newed, Be my Re-deem-er's throne; And be my stub-born will sub-dued, His right-ful claim to own.

2. Let deep re-pent-ance, faith, and love, Be joined with god-ly fear; And all my con-ver-sa-tion prove My heart to be sin-cere.

3. Pre-serve me safe from ev-ery sin, Through my re-main-ing days; And let each vir-tue in me shine, To my Re-deemer's praise.

Allegro.

NICHOLS. C. M.

From "The Modern Psalmist."

Sing, all ye ransomed of the Lord, Your great Deliverer sing; Ye pilgrims, now for Zi-on bound, Be joy-ful in your King, Be joy-ful in your King.

Moderato.

UNION. C. M.

From Rink. Furnished by Dr. Mason.

1. I love the Lord, he heard my cries, And pit-ied ev-ery groan: Long as I live, when troubles rise, I'll hasten to his throne, I'll has-ten to his throne.

2. I love the Lord, he bowed his ear, And chased my grief a-way: O, let my heart no more despair, While I have breath to pray, While I have breath to pray.

3. The Lord beheld me sore distressed, He bade my pains re-move: Re-turn, my soul, to God, thy rest, For thou hast known his love, For thou hast known his love.

Moderato.

SALVATION. C. M. (Double.)

1. Come, hum - ble sin - ner, in whose breast A thousand thoughts re - volve, Come, with your guilt and fear op - pressed, And make this last re - solve—

2. Pros - trate I'll lie be - fore his throne, And there my guilt con - fess; I'll tell him, I'm a wretch un - done, With - out his sovereign grace.

I'll go to Je - sus, though my sin Like mountains round me close; I know his courts, I'll en - ter in, What - ev - er may op - pose.

Per - haps he will ad - mit my plea, Per - haps will hear my prayer; But, if I per - ish, I will pray, And per - ish on - ly there.

With deep and tender feeling.

RIGA. C. M.

FROM "THE PSALTERY." BY PERMISSION.

With joy we med-i-tate the grace Of our High Priest a - bove; His heart is made of tenderness, His heart is made of tenderness, His bowels melt with love.

Moderato.

BOYNTON. C. M. (Double.)*

J. E. Gould.

1. When all thy mer-cies, O my God, My ris-ing soul sur - veys; Transport-ed with the view I'm lost In wonder, love, and praise. Unnumbered comforts on my soul

2. When in the slippery paths of youth, With heedless steps I ran; Thine arm, un-seen, conveyed me safe, And led me up to man. Ten thousand thousand precious gifts

Thy ten-der care be - stowed, Be - fore my infant heart conceived From whom those comforts flowed; Before my infant heart conceived From whom those comforts flowed.

My dai - ly thanks em - ploy; Nor is the least a cheerful heart, That tastes those gifts with joy; Nor is the least a cheerful heart, That tastes those gifts with joy.

* The first two lines of the tune may be sung thus:—Sopranos omit their part, the Tenors singing it instead of their own. When so sung, the Alto voices use the small notes.

With Dignity and Solemnity.

PALESTRINA. C. M.

Arranged from Palestrina. 1560.

m Cres. *Dim.* *Cres.* *Dim.*

No change of time shall ev - er shock My trust, O God, in thee; For thou hast al - ways been my rock, A sure de - fence to me.

Cheerfully.

CORNELIUS. C. M.

To our Redeemer's glorious name Awake the sa - - - - - - cred song! O, may his love—immor - tal flame—Tune every heart . . . . . and tongue.

To our Redeemer's glo-rious name Awake the sa - cred song! O, may his love—immor - tal flame— Tune ev-ery heart and tongue.

Tenderly.

HOME. C. M.

Re - turn, O wand'rer, now re - turn! And seek thy Fa - ther's face! Those new de - sires which in thee burn, Were kin - dled by his grace.

Slow.

SPRING. C. M.

J. C. F. Schneider. Furnished by Dr. Mason.

1. The i - cy chains that bound the earth, Are now dis - solved and gone; Waked by the sun, the youth - ful Spring Puts all its beau - ty on.

2. My soul, in ev - ery scene, ad - mire The wis - dom, love, and power; Be - hold thy God in ev - ery plant, In ev - ery open - ing flower.

3. With quickening beams, thou God of grace, Shine on this heart of mine; My win - ter thus shall turn to spring; The glo - ry shall be thine.

RIVERHEAD. C. M.

R.

1. O all ye na - tions, praise the Lord, His glo - rious acts pro - claim; The full-ness of his grace re - cord, And mag - ni - fy his name.

2. His love is great, his mer - cy sure, And faith - ful is his word; His truth for ev - er shall en - dure; For ev - er praise the Lord!

Reverentially.

ASAPH. C. M.

Fa - ther of mer - cies, in thy word What end - less glo - ry shines! For ev - er be thy name a - dored For these ce - les - tial lines.

Cheerfully.

WILTON. C. M.

E. C. C. Nor. Mus. Ins. Classes of 1854–5.

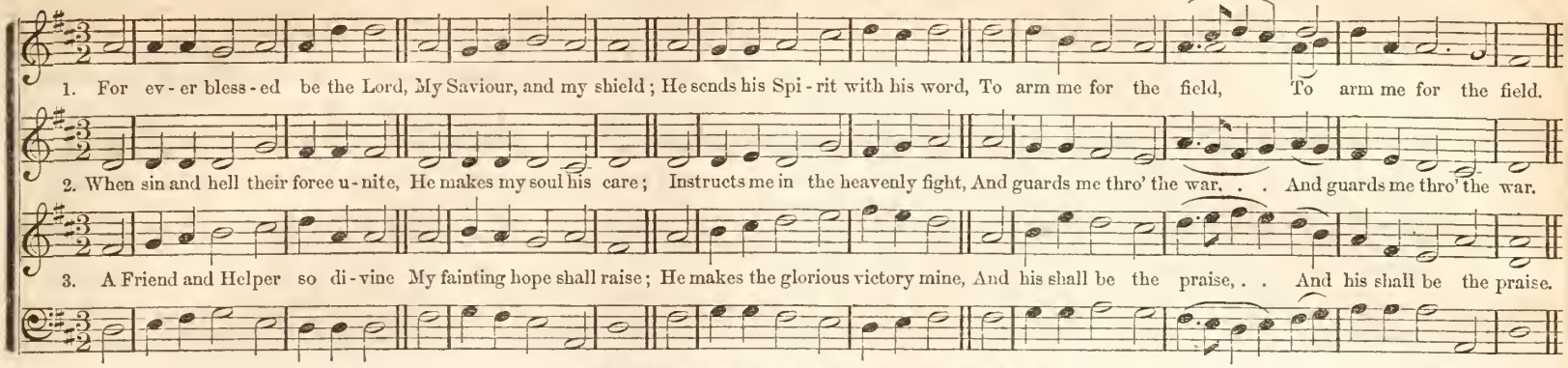
1. Oh, 'twas a joy - ful sound to hear Our tribes de - vout-ly say, . . "Up, Is - rael, to the tem - ple haste, And keep your fes - tal day." . .

2. At Sa - lem's courts we must ap - pear, With our as - sem - bled powers, In strong and beauteous or - der ranged, Like her u - nit - ed towers.

3. Oh, pray we then for Sa - lem's peace—For they shall prosperous be; . . Thou ho - ly cit - y of our God, Who bear true love to thee. . .

LOTHIAN. C. M.

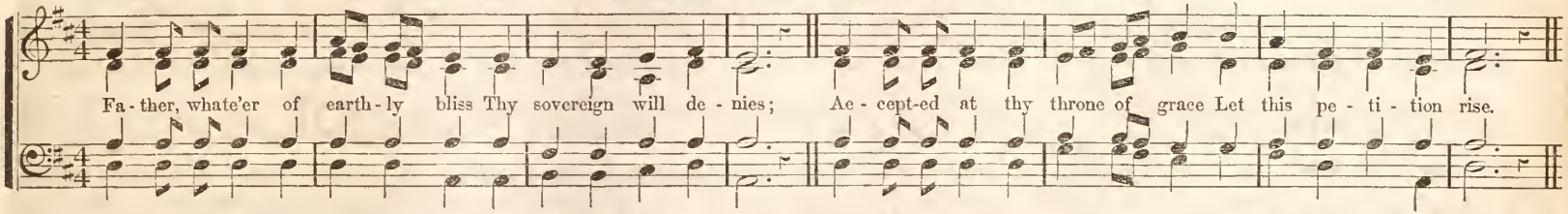
J. G. Adams. Furnished by Dr. Mason.



FERNDALE. C. M.

Gently.

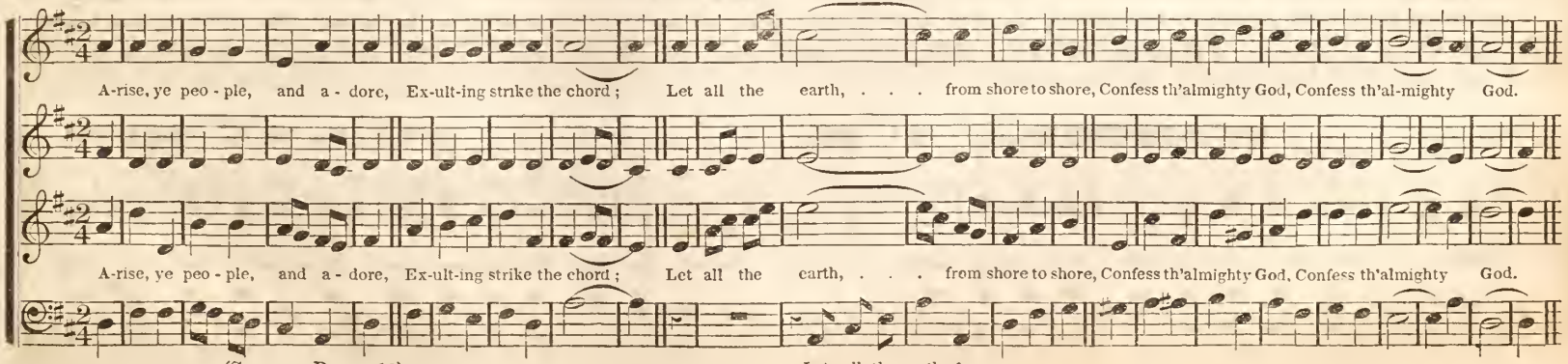
From Mozart.



CARMI. C. M.

Con Energia.

C. P. E. Bach. Furnished by Dr. Mason.



Gently.

DECKERTOWN. C. M. (Double.) Or 8s & 6s. (Irregular.)

S.

C. M. 1. My Shep-herd will sup-ply my need, Je-ho-vah is his name; In pas-tures fresh he makes me feed, Be-side the liv-ing stream.

8s & 6s. Oh, weep not for the joys that fade, Like eve-ning lights a-way,— For hopes, that, like the stars de-cayed, Have left thy mor-tal day;

2. Oh, weep not for the friends that pass In-to the lone-ly grave, As breez-es sweep the with-ered grass A-long the rest-less wave;

He brings my wand'ring spi-rit back, When I for-sake his ways: And leads me, for his mer-cy's sake, And leads me, for his mer-cy's sake, In paths of truth and grace.

For clouds of sor-row will de-part, And bril-liant skies be given; And tho' on earth the tear may start, Yet bliss a-waits the ho-ly heart A-mid the bowers of heaven.

For tho' thy pleasures may de-part, And mournful days be given, And lone-ly tho' on earth thou art, Yet bliss a-waits the ho-ly heart, When friends re-join in heaven.

Moderato.

WANCOMA. C. M.

M. H. M. Nor. Mus. Ins. Class of 1855.

Sweet is the mem-ory of thy grace, My God, my heaven-ly King; Let age to age thy right-eous-ness In sounds of glo-ry sing.

Con Spirito.

PRAISE. C. M.

1. Lift up to God the voice of praise, Whose breath our souls in - spired; Loud and more loud the an - thems raise, With grate - ful ar - dor fired!

2. Lift up to God the voice of praise, Whose good - ness, pass - ing thought, Loads ev - ery mo - ment, as it flies, With ben - e - fits un - sought.

3. Lift up to God the voice of praise, From whom sal - va - tion flows, Who sent his Son our souls to save From ev - er - last - ing woes.

Moderato.

AUBURN. C. M.

Spi - rit of peace! ce - les - tial Dove! How ex - cel - lent thy praise! No rich - er gift than Christian love Thy gra-cious power dis - plays.

Moderato.

BERAL. C. M.

R.

1. How pre - cious is the book di - vine, By in - spi - ra - tion given! Bright as a lamp its doc-trines shine, To lead our souls to heaven.

2. O'er all the strait and nar - row way Its ra - diant beams are cast; A light whose nev - er wea - ry ray Grows bright-est at the last.

3. It sweet - ly cheers our faint - ing hearts In this dark vale of tears; Life, light, and com - fort it im - parts, And calms our anx - ious fears.

Moderato.

ST. ALBANS. C. M.

Wm. H. Walter.

1. Ma - jes - tie sweet - ness sits enthroned Up - on the Sa - viour's brow; His head with ra - diant glo - ries crowned, His lips with grace o'er - flow.

2. No mor - tal can with him com-pare, A - mong the sons of men; Fair - er is he than all the fair Who fill the heavenly train.

Larghetto.

BOWDOIN SQUARE. C. M.*

Arranged from Vogler, by Sumner Hill.

Hap - py is he who fears the Lord, And fol - lows his com - mands; Who lends the poor with - out re - ward, Or gives with lib - 'ral hands.

* Treble and Tenor may be inverted.

Not too Slow.

MIDLAND. C. M.

1. There is a land of pure de - light, Where saints im - mor - tal reign; In - fi - nite day excludes the night, And pleasures bau - - ish pain.

2. There ev - er - last - ing spring a - bides, And nev - er - with - ering flowers; Death, like a nar - row sea, di-vides This heavenly land from ours.

Moderato.

MOUNT PISGAH. C. M.

Familiar Melody.

1. When I can read my ti - tle clear To man-sions in the skies, . . I bid fare - well to ev - ery fear, And wipe my weep - ing eyes;

2. Should earth a - gainst my soul en - gage, And hell - ish arts be hurled, . Then I can smile at Sa - tan's rage, And face a frown-ing world;

3. Let cares, like a wild de - luge, come, And storms of sor - row fall; . . May I but safe - ly reach my home, My God, my heaven, my all;

And wipe my weep-ing eyes, . . And wipe my weep - ing eyes; . . I bid fare - well to ev - ery fear, And wipe my weep - ing eyes.

And face a frown-ing world, . . And face a frown-ing world; . . Then I can smile at Sa - tan's rage, And face a frown-ing world.

My God, my heaven, my all, . . . My God, my heaven, my all; . . . May I but safe - ly reach my home, My God, my heaven, my all.

Moderato.

HARMONY GROVE. C. M.

Southern Melody.

There is a land of pure de - light, Where saints im - mor - tal reign; E - ter - nal day ex - cludes the night, And pleas-ures ban - ish pain.

With Energy.

ORIENT. C. M.

Ride with ma - jes - tic sway, Thy ter-ror shall strike thro' thy foes, ... And make the world o - bey.

Gird on thy sword, vic-to - rious Prince, Ride with ma-jes - tic sway, Thy ter-ror shall strike thro' thy foes, And make the world o - bey.

ARUNDEL. C. M.

C. Williams.

O, for a heart to praise my God, A heart from sin set free; A heart that al - ways feels thy blood, So free - ly shed for me.

With Expression.

DEERPATH. C. M.

1. I'm not a-shamed to own my Lord, Or to de - fend his cause; Main-tain the hon - or of his word, The glo - ry of his cross.

2. Firm as his throne, his promise stands, And he can well se - cure What I've com - mit - ted to his hands, Till the de - ci - sive hour.

3. Then will he own my worthless name, Be - fore his Fa - ther's face, And in the new Je - ru - sa - lem Ap - point my soul a place.

Andante. Slow, and in exact time.

ASHNAH. C. M.

1. Oh, hap-py they who know the Lord, With whom he deigns to dwell; He feeds and cheers them by his word, His arm supports them well, His arm supports them well.

2. His presence cheers us in our cares, And makes our burdens light; His gracious word dis - pels our fears, And gilds the gloom of night, And gilds the gloom of night.

Tenderly.

LANGDON. C. M.

My Shepherd will sup-ply my need, Je - ho-vah is his name; In pastures fresh he makes me feed Beside the liv - ing stream, Be - side the liv - ing stream.

Moderato.

PEARLAN. C. M.

1. Rise, O my soul—pur - sue the path By an - cient wor - thies trod; As - pir - ing, view those ho - ly men, Who, lived and walked with God.

2. Tho' dead, they speak in rea - son's ear, And in ex - am - ple live; Their faith, and hope, and might-y deeds, Still fresh in - struc - tion give.

3. 'Twas thro' the Lamb's most pre - cious blood They con-quered ev - ery foe; To his al - might-y power and grace Their crowns of life they owe.

Moderato.

LAUREL. C. M. (Double.) (Opening Hymn.)

1. Blest day of God! most calm, most bright, The first and best of days; The laborer's rest, the saint's de-light, The day of prayer and praise.

3. The first-fruits oft a bless-ing prove To all the sheaves be-hind; And they who do the Sab-bath love, A hap-py week will find.

2. My Saviour's face made thee to shine; His ris-ing thee did raise; And made thee heavenly and di-vine Be-yond all oth-er days.

4. This day I must to God ap-pear; For, Lord, the day is thine; Help me to spend it in thy fear, And thus to make it mine.

Andante.

SYRIA. C. M.

From "The Hallelujah."

1. O thou, from whom all goodness flows! I lift my soul to thee; In all my sorrows, con-flicts, woes, Dear Lord! remember me, Dear Lord! remember me.

2. When worn with pain, disease, and grief, This fee-ble bo-dy see; Grant pa-tience, rest, and kind re-lief, Dear Lord! remember me, Dear Lord! remember me.

Gently.

GROTON. C. M. (Double, or 6 lines.)

FINE. D. C.

1. While thee I seek, pro - tect - ing Power, Be my vain wish - es stilled;
And may this con - se - era - ted hour With bet - ter hopes be filled.
2. Thy love the power of thought bestowed, To thee my thoughts would soar;
D. C. Thy mer - cy o'er my life has flowed—That mer - cy I a - dore.

FINE. D. C.

HEBER. C. M.

GEO. KINGSLEY.

The Sa - viour calls! let ev - ery ear At - tend the heaven - ly sound; Ye doubting souls, dis - miss your fear; Hope smiles re - viv - ing round.

Moderato.

OREB. C. M.

GREATOREX.

The mer - cies of my God and King My tongue shall still pur - sue; Oh! hap - py they, who, while they sing Those mer - cies, share them, too.

The mer - cies of my God and King My tongue shall still pur - sue; Oh! hap - py they, who, while they sing Those mer - cies, share them, too.

Allegro assai.

SILVER SPRING. C. M.

Ch. Zeuner.

With songs and hon - ors sounding loud, Address the Lord on high; O - ver the heav'ns he spreads his cloud, And waters vail the skies, And wa - ters vail the skies.

With songs and hon - ors sounding loud, Address the Lord on high; O - ver the heav'ns he spreads his cloud, And waters vail the skies, And wa - ters vail the skies.

Gently.

MERLE. C. M. (Opening Hymn.)

1. Wea - ried with earth - ly toil and eare, The day of rest how sweet! To breathe the Sab-bath's ho - ly air, And sit at Je - sus' feet.
2. Fain would I lay the bur - den down That wounds me with its weight, To gaze a - while at yon - der crown, And press to heav - en's gate.

Con Spirito.

TERLIAN. C. M.

Lowell Mason.

1. O, for a thou - sand tongues to sing My dear Re - deem - er's praise, The glo - ries of my God aud King, The tri - umphs of his grace.

2. My gracious Mas - ter and my God, As - sist me to pro - claim, To spread thro' all the earth a - broad The hou - ors of thy name.

Cantabile.

FARMDALE. C. M.

1. Be - hold, the moun - tain of the Lord In lat - ter days shall rise A - bove the moun - tains and the hills, And draw the

2. To this the joy - ful na - tions round, All tribes and tongues shall flow; "Up to the hill of God," they say, "And to his

3. The beam that shines on Zi - on's hill Shall light - en ev - ery land: The King, who reigns in Zi - on's towers, Shall all the

Moderato.

LOCKLEY. C. M.

R. D. B. Nor. Mus. Ins. Class of 1855.

won - d'ring eyes.

1. Why is my heart so far from thee, My God, my chief de - light? Why are my tho'ts no more by day With thee, no more by night?

house we'll go."

2. When my for - get - ful soul re - news The sa - vor of thy grace, My heart presumes, I can not lose The rel - ish all my days.

world com mand.

3. But ere one fleet-ing hour is past, The flatt'ring world em-ploys Some sen -sual bait to seize my taste, And to pol- lute my joys.

Not too Fast.

MAREA. C. M.

I love to steal, a -while, a - way From ev - ery cumbering care, And spend the hours of setting day In humble, grateful prayer, In humble, grateful prayer.

Moderato.

CALTER. C. M. (Double.)

T. Williams. Furnished by Dr. Mason.

1. Bright was the guid - ing star, that led, With mild, be - nig - nant ray, The Gen - tiles to the low - ly bed, Where our Re - deem - er lay. But,

2. O, haste to fol - low where it leads; The gra - cious call o - bey; Be rug - ged wilds, or flowery meads, The Christian's des - tined way. O,

lo! a brighter, clear-er light Now points to his a - bode; It shines thro' sin and sorrow's night, It shines thro' sin and sorrow's night To guide us to our Lord.

glad-ly tread the nar-row path, While light and grace are given; Who meekly follow Christ on earth, Who meekly fol - low Christ on earth, Shall reign with him in heaven.

With Spirit.

CAROLINA. C. M.

T. A. A. Nor. Mus. Ins. Class of 1855.

What glo - ry gilds the sa - cred page, Ma - jes - tic, like the sun: It gives a light to ev - ery age; It gives—but bor - rows none.

With Expression.

PARDON. C. M. (Double.)

1. Sweet was the time when first I felt The Sa - viour's pard'ning blood Ap - plied to cleanse my soul from guilt, And bring me home to God.

3. Now when the eve - ning shade pre - vails, My soul in dark - ness mourns; And when the morn the light re - veals, No light to me re - turns.

2. Soon as the morn the light re - vealed, His prais - es tuned my tongue; And, when the eve - ning shade pre-vailed, His love was all my song.

4. Rise, Sa - viour! help me to pre - vail, And make my soul thy care; I know thy mer - cy can not fail, Let me that mer - cy share.

Andante.

HALLENAL. C. M.

My God, how ma - ny are my fears! How fast my foes in - crease! Their num-ber—how it mul - ti - plies! How fa - tal to my peace!

Andante.

ALMER. C. M. (Opening Hymn.)

1. Come, dearest Lord, and feed thy sheep, On this sweet day of rest; O! bless this flock, and make this fold En - joy a heavenly rest, En - joy a heavenly rest.

4. These are the sweet and precious days On which my Lord I've seen; And oft, when feast-ing on his word, In raptures I have been. In rap-tures I have been.

5. O! if my soul, when death appears, In this sweet frame be found, I'll clasp my Saviour in mine arms, And leave this earthly grouud. And leave this earthly ground.

En - joy a heaven - ly rest.

Allegro.

KNOLL. C. M.

Ch. Zeuner.

O, praise the Lord, for he is good, In him we rest ob - tain; His mer - cy has through a - ges stood, And ev - er shall re - main.

Allegro.

ADRIANCE. C. M.

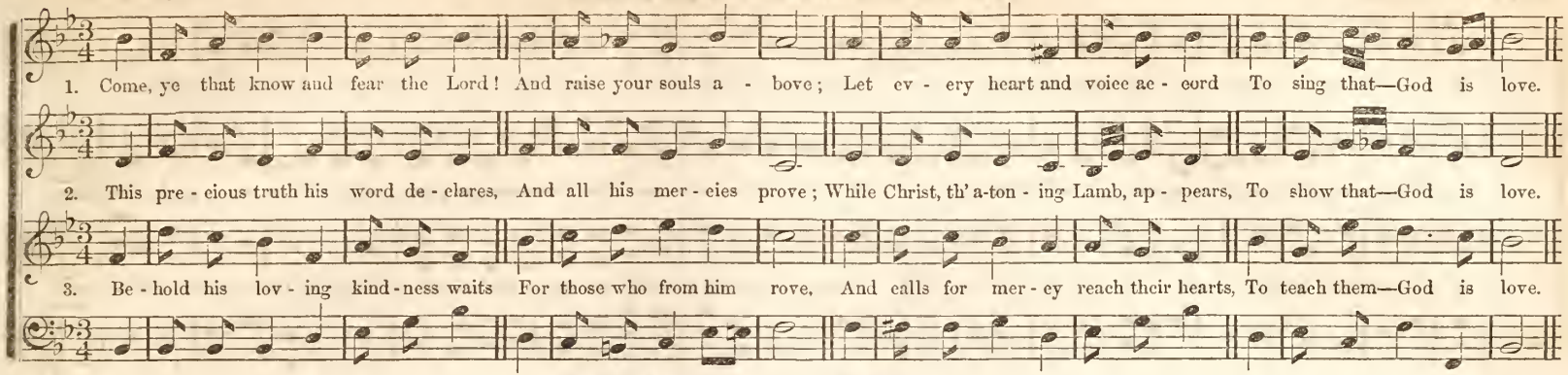
1. Why did the na-tions join to slay The Lord's appointed Son? Why did they cast his laws a - way, And tread his Gos-pel down? And tread his Gospel down?

2. The Lord, who sits a - bove the skies, De-rides their rage be - low; He speaks, with vengeance in his eyes, And strikes their spirits through. And strikes their spirits through.

Cheerfully.

PINELAND. C. M.

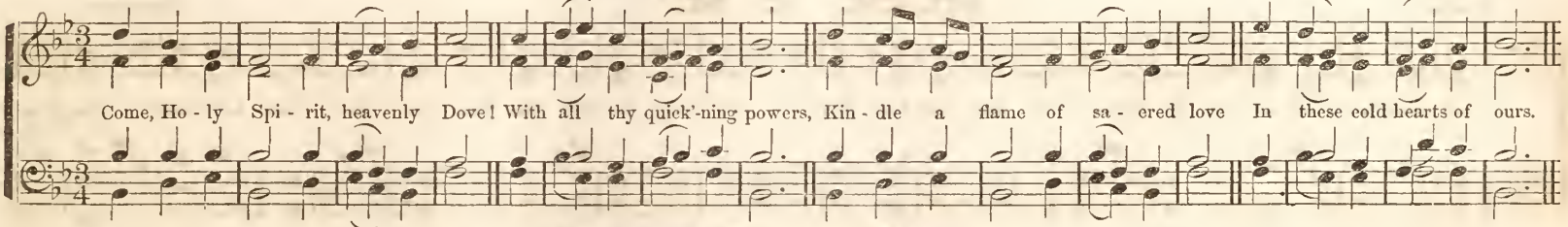
WILLIAM MASON.



Andantino.

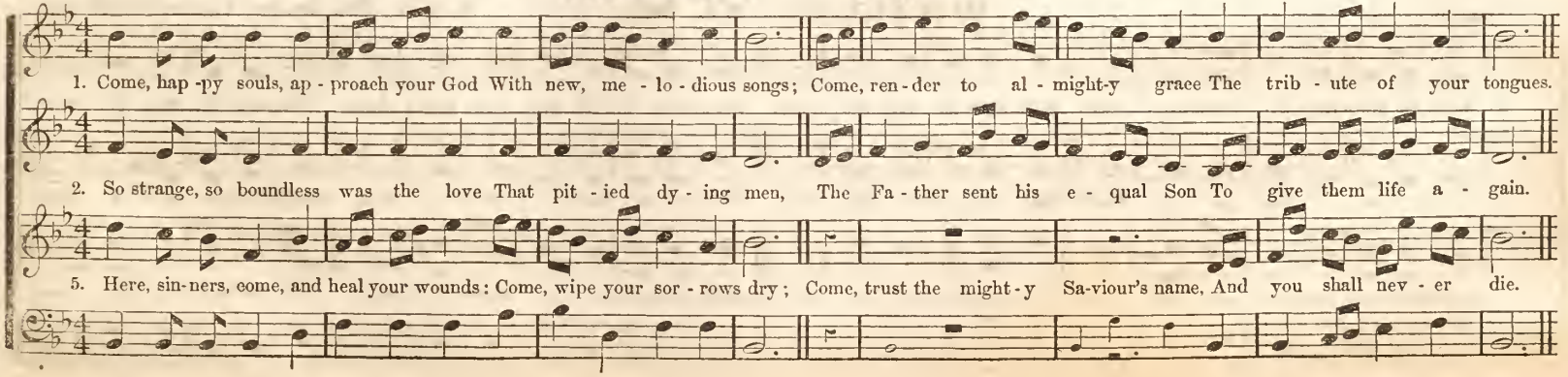
BOND. C. M.

G. F. ROOT. 1844.



Cheerfully.

GLENN. C. M.



Moderato.

RYLAND. C. M.

Lowell Mason.

1. A - las, what hourly dangers rise! What snares be-set my way! To heaven O let me lift mine eyes, And hourly watch and pray, And hourly watch and pray.

2. How oft my mournful thoughts complain, And melt in flowing tears! My weak resistance, ah, how vain! How strong my foes and fears! How strong my foes and fears.

3. O gracious God! in whom I live, My fee-ble ef-forts aid; Help me to watch, and pray, and strive, Tho' trembling and afraid, Tho' trembling and a - fraid.

Gently.

ELIM. C. M.

Greatorex.

1. Lord, when we bend be - fore thy throne, And our con - fess - ions pour, Oh! may we feel the sins we own, And hate what we de-plore.

Gently.

TARLE. C. M.

G. B. L. Nor. Mus. Ins. Classes of 1853–4–5.

1. When the worn spi - rit wants re - pose, And sighs for God to seek, How sweet to hail the eve - ning's close That ends the wea - ry week!

2. How sweet will be the ear - ly dawn That o - pens on the sight, When first the soul - re - viv - ing morn Shall shed new rays of light.

3. Blest day! thine hours too soon will cease, Yet, while they gen - tly roll, Breathe, heavenly Spi - rit, source of peace, A Sabbath o'er my soul.

With Feeling.

GRACE. C. M.

1. Dear Sa - viour, when my thoughts re - eall The won - ders of thy graee, Low at thy feet a - shamed I fall, And hide this wretehed faee.

2. Shall love like thine be thus re - paid? Ah, vile, un - grate-ful heart! By earth's low eares so oft be - trayed From Je - sus to de - part.

Moderato.

ELM STREET. C. M.

V. N. Taylor.

When faint - ing in the sul - try waste, And parehed with thirst ex - treme, The wea - ry pil - grim longs to taste The eool, re - fresh - ing stream.

Moderato.

NEWTON. C. M.

S. Wesley Martin.

1. Lo! what an en - ter - tain - ing sight Those friend-ly breth - ren prove, Whose eheerful hearts in hands u - nite Of har - mo - ny and love!

2. Where streams of bliss from Christ, the spring, De - scend on ev - ery soul, And heaven-ly peaee, with balm - y wing, Shades and be - dews the whole!

3. 'Tis plea - sant as the morn-ing dews, That fall on Zi - on's hill, Where God his mild - est glo - ry shows, And makes his graee dis - till.

Larghetto. Cantabile.

ORANGE. C. M.

Lowell Mason.

1. By cool Si - lo - am's sha - dy rill How fair the li - ly grows! How sweet the breath, beneath the hill, Of Sha - ron's dew - y rose!

2. Lo! such the child, whose ear - ly feet The paths of peace have trod, Whose se- cret heart, with in - fluence sweet, Is up - ward drawn to God.

3. By cool Si - lo - am's sha - dy rill The li - ly must de - cay; The rose, that blooms be-neath the hill, Must short - ly fade a - way.

Gently.

GLASGOW. C. M.

R.

Dear - est of all the names a - bove, My Je - sus and my God; Who can re - sist thy heavenly love, Or tri - fle with thy blood?

Moderato.

FAIRVILLE. C. M.

J. L. Ensign.

1. Ear- ly, my God, with - out de - lay, I haste to seek thy face; My thirst - y spi - rit faints a - way, With- out thy cheer-ing grace.

2. So pil - grims on the scorch-ing sand, Be - neath a burn - ing sky, Long for a cool - ing stream at hand, And they must drink—or die.

Allegro.

UNION STREET. C. M.

Geo. W. Pratt. From "Melodia Sacra."

Joy to the world, the Lord is come, Let earth receive her King, Let earth receive her King; Let ev-ery heart pre-pare him room, And heav'n and nature sing, And heav'n and, &c.

Let ev - - ery heart pre-pare him room, And heav'n, &c.

Joy to the world, the Lord is come, Let earth receive her King, Let earth receive her King; Let ev - - ery heart pre-pare him room, And heav'n and nature sing, And heav'n and, &c

Let ev-ery heart prepare him room, And heav'n, &c.

Slowly and Reverentially.

LYRA. C. M.

1. How dread are thine e-ter-nal years. O ev-er-last-ing Lord! By pro-strate spi-rits day and night In-ees-sant-ly a-dored.
2. Yet I may love thee too, O Lord! Al-might-y as thou art, For thou hast stooped to ask of me The love of my poor heart.
3. No earth-ly fa-ther loves like thee, No moth-er half so mild Bears and forbears as thou hast done With me, thy sin-ful child.
4. On-ly to sit and think of God— O what a joy it is! To think the thought, to breathe the name, Earth has no high-er bliss!
5. Fa-ther of Je-sus, love's re-ward! What rap-ture will it be, Pro-strate be-fore thy throne to lie, And gaze and gaze on thee!

AZUR. C. M.

f *p* *f* *p*

1. Oh, 'twas a joy-ful sound to hear Our tribes de-vout-ly say, "Up, Is-rael, to the tem-ple haste, And keep your fes-tal day!"
2. At Sa-lem's courts we must ap-pear, With our as-sem-bled powers, In strong and beauteous or-der ranged, Like her u-ni-ted towers.

ELM HILL. C. M.

LOWELL MASON.

1. Thou art my portion, O my God; Soon as I know thy way, My heart makes haste t'obey thy word, And suf-fers no de-lay, And suffers no . . de - lay.

2. I choose the path of heavenly truth, And glory in my choice; Not all the rich - es of the earth Could make me so rejoice, Could make me so . . re - joice.

3. Thy precepts and thy heavenly grace I set before my eyes; Thence I de-rive my daily strength, And there my comfort lies, And there my com - fort lies.

Moderato.

FREDERICK. C. M.

G. B. L.

Dread Sovereign, let my eve - ning song Like ho - ly in - cense rise; As - sist the offer - ing of my tongue To reach the lof - ty skies.

Cantabile.

HUBERT. C. M.

JAMES FLINT.

1. Oh! could our thoughts and wishes fly, A - bove these gloom - y shades, To those bright worlds beyond the sky, Which sor - row ne'er in-vades.

2. There joys, un - seen by mor - tal eyes, Or rea - son's fee - - ble ray, In ev - er-blooming prospects rise, Un - conscious of de - cay.

EUTAW. C. M.

Gently. E. T. Root.

1. U - nite, my roving thoughts, unite, In silence soft and sweet; And thou, my soul, sit gently down At thy great Sov'reign's feet, At thy great Sov'reign's feet.

3. Har-mo-nious ae-cents to my soul The sounds of peace con - vey; The tempest at his word subsides, And winds and seas o - bey, And winds and seas o - bey.

4. By all its joys, I charge my heart To grieve his love no more; But, charm'd by mel-o - dy di-vine, To give its fol - lies o'er, To give its fol - lies o'er.

CALENDER. C. M.

Moderato. T. A. A.

My God, my Fa - ther, bliss - ful name, O, may I call thee mine? May I, with sweet as - sur - ance, claim A por - tion so di - vine?

LANETON. C. M.

Moderato. James Bailey.

1. I'm not ashamed to own my Lord, Or to de - fend his cause, Maintain the hon-or of his word, The glo - ry of his cross, The glo - ry of his cross.

2. Je - sus, my God! I know his name; His name is all my trust; Nor will he put my soul to shame, Nor let my hope be lost, Nor let my hope be lost.

Not too Fast.

VARINA. C. M. (Double.)

From Rink, by G. F. R.

1. There is a land of pure de - light, Where saints im - mor - tal reign; In - fi - nite day ex - cludes the night, And pleas - ures ban - ish pain.

3. Sweet fields, be - yond the swell-ing flood, Stand dressed in liv - ing green; So to the Jews old Ca - naan stood, While Jor - dan rolled be - tween.

5. Oh! could we make our doubts re - move, Those gloomy doubts that rise— And view the Ca - naan that we love, With un - be - cloud - ed eyes;

2. There ev - er - last - ing spring a - bides, And nev - er - withering flowers; Death, like a nar - row sea, di - vides This heavenly land from ours.

4 But tim - orous mor - tals start and shrink To cross this nar - row sea, And lin - ger, shiv - ering, on the brink, And fear to launch a - way.

6. Could we but climb where Mo - ses stood, And view the land-scape o'er— Not Jor-dan's stream, nor death's cold flood, Should fright us from the shore.

Andante e Piano.

HERMON. C. M.

L. Mason.

Oh! praise the Lord, for he is good. In him we rest . . ob - tain; His mer-cy has thro' a - ges stood, And ev - er shall re - main.

Moderato.

WOODVALE. C. M.

1. Lord, in the morn-ing thou shalt hear My voice as - cend - ing high; To thee will I di - rect my prayer, To thee lift up mine eye.

2. Up to the hills, where Christ is gone To plead for all his saints, Pre - sent - ing at his Fa - ther's throne Our songs and our com - plaints.

3. Thou art a God, be - fore whose sight The wick - ed shall not stand: Sin - ners shall ne'er be thy de - light, Nor dwell at thy right hand.

Gently.

PATH. C. M.

L. Thompson.

Oh! for a clo - ser walk with God, A calm and heaven-ly frame; A light to shine up - on the road That leads me to the Lamb!

Andante.

MILTON. C. M.

1. A - wake, my soul, to sound his praise, A - wake, my harp, to sing; Join, all my powers, the song to raise, And morn - ing in - cense bring.

2. A - mong the peo - ple of his care, And through the na - tions round, Glad songs of praise will I pre - pare, And there his name re - sound.

3. Be thou ex - alt - ed, O my God, A - bove the star - ry frame; Dif - fuse thy heavenly grace a - broad, And teach the world thy name.

Andante.

HARVILLE. C. M.

James Flint, Organist at Madison Square Church, New York.

1. O thou, who driest the mourner's tear, How dark this world would be, If, when deceived and wound-ed here, We could not fly to thee.

2. O, who would bear life's storm-y doom, Did not thy wing of love Come brightly wafting through the gloom, Our peace-branch from a-bove?

3. Then sor-row, touched by thee, grows bright With more than rap-ture's ray, As dark-ness shows us worlds of light We nev-er saw by day.

Slow and Soft.

DEARLAND. C. M.

W. M.

Father! whate'er of earth-ly bliss Thy sovereign will de-nies, Ac-cept-ed at thy throne of grace, Let this pe-ti-tion rise.

Moderato.

BARTEL. C. M.

B

1. Cleanse me, O Lord—and cheer my soul With thy for-giv-ing love; Oh, make my wounded spi-rit whole, And bid my pains re-move.

2. Let not thy Spi-rit e'er de-part, Nor drive me from thy face; Cre-ate a-new my sin-ful heart, And fill it with thy grace.

3. Then will I make thy mer-cy known Be-fore the sons of men; Back-slid-ers shall ad-dress thy throne, And turn to God a-gain.

EVAN. C. M.

From "The Hallelujah." By permission.

In mer-cy, Lord, re-mem-ber me, Thro' all the hours of night, And grant to me most gra-cious-ly The safeguard of thy might.

TALLIS. C. M.

Chant. Tallis.

SOLO OR SEMI-CHORUS. CHORUS. SOLO OR SEMI-CHORUS. CHORUS.

O all ye na-tions, praise the Lord, Each with a dif-ferent tongue; In ev-ery lan-guage learn his word, And let his name be sung.

PATMOS. C. M.

Chant. Gregorian.

Sing to the Lord, ye dis-tant lands, Ye tribes of ev-ery tongue; His new-dis-cov-ered grace de-mands A new and no-bler song.

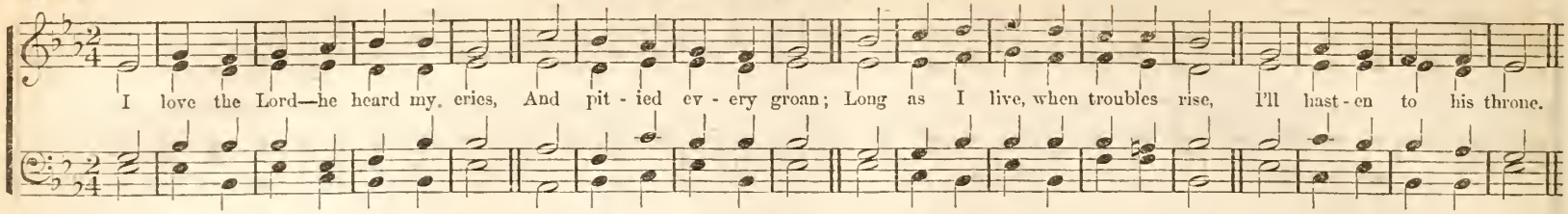
WINDSOR. C. M.

From "The Scotch Psalter." 1615.

O God, our help in a-ges past, Our hope for years to come, Our shel-ter from the storm-y blast, And our e-ter-nal home.

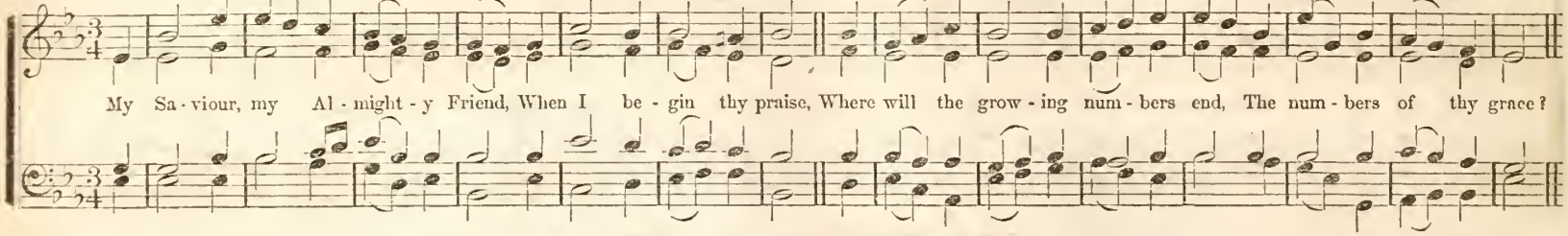
PHUVAH. C. M.

Melchior Vulpius, Cantor in Weimar, 1610.



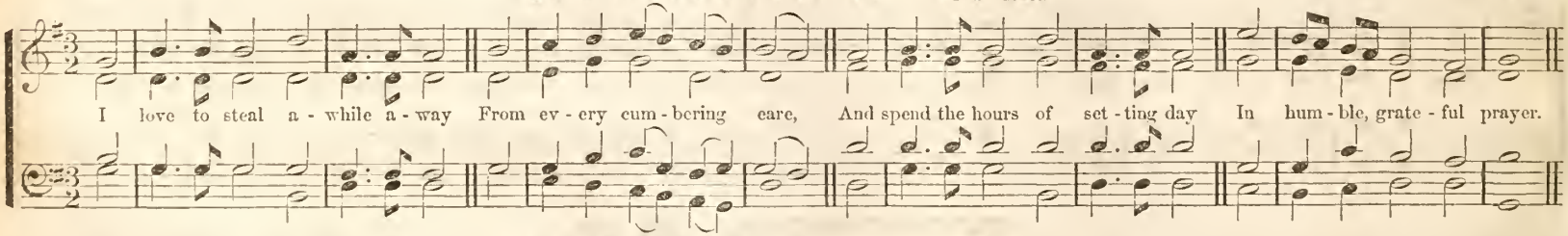
ABRIDGE. C. M.

Isaac Smith, London; died about 1800.



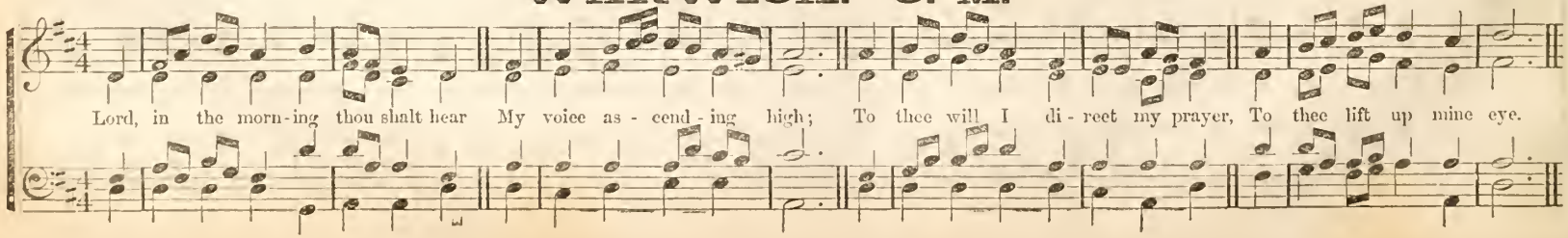
WOODSTOCK. C. M.

The late D. Dutton, jr.



WARWICK. C. M.

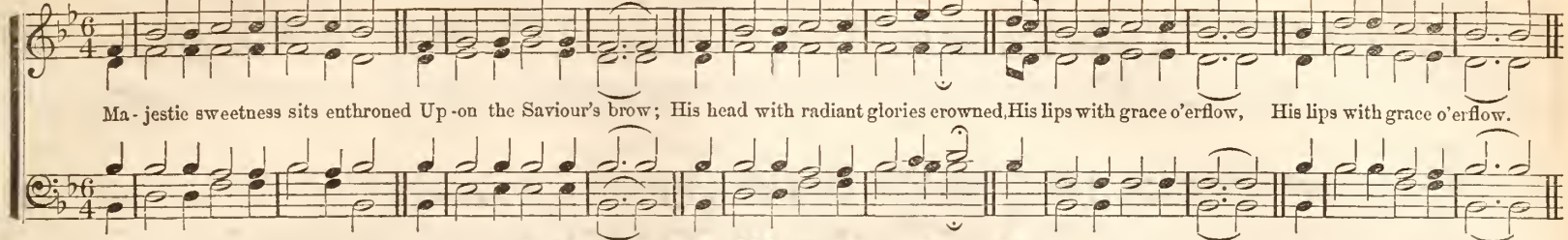
Stanley.



Time, one Second to a Minim.

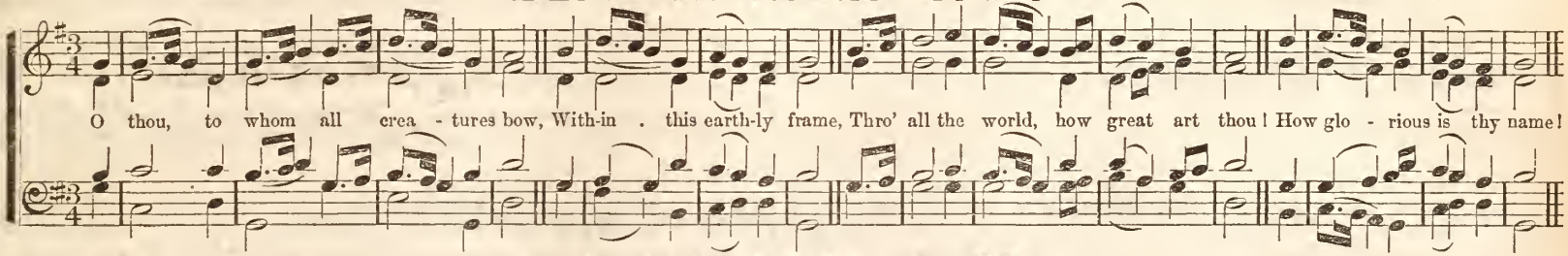
ORTONVILLE. C. M.

Hastings.



ST. MARTINS. C. M.

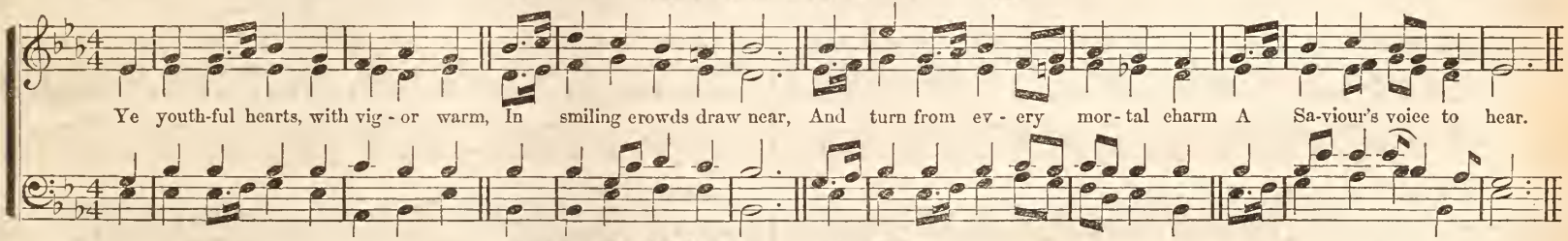
Tansur.



Moderato.

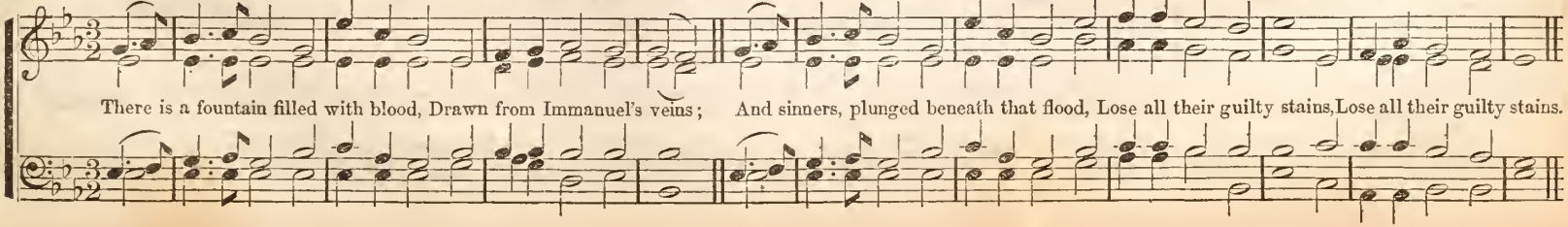
LITCHFIELD. C. M.

L. Mason.

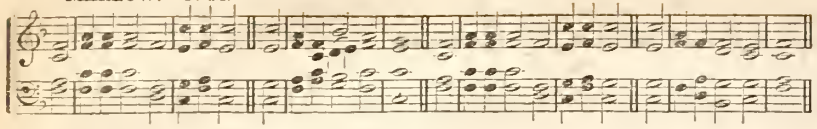


COWPER. C. M.

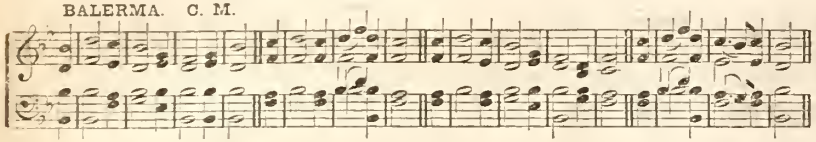
L. Mason. 1830.



MARLOW. C. M.



BALERMA. C. M.



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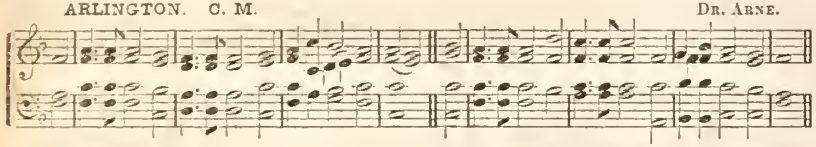

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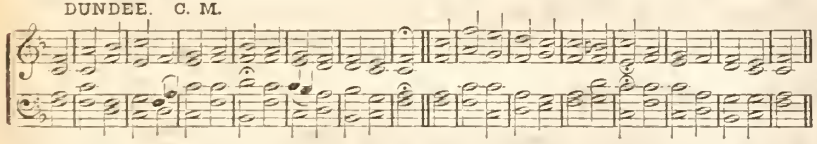

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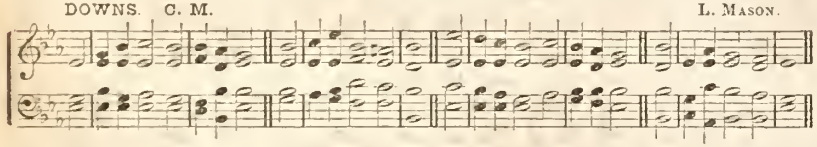

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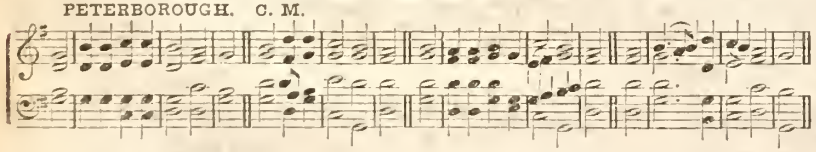

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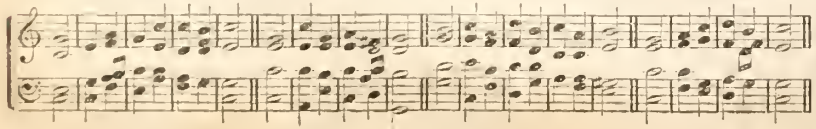

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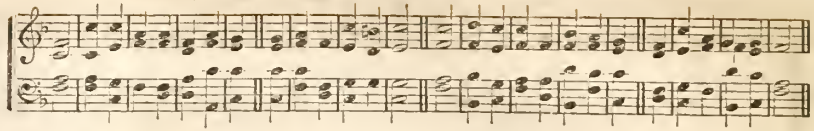
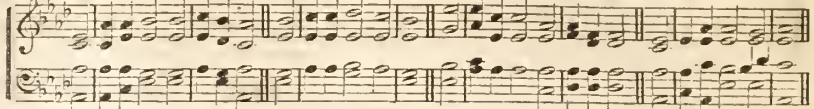


DENFIELD. C. M. From Glaser, by L. Mason.



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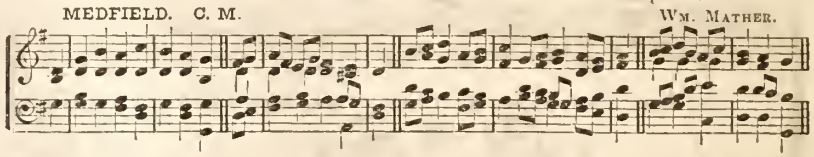

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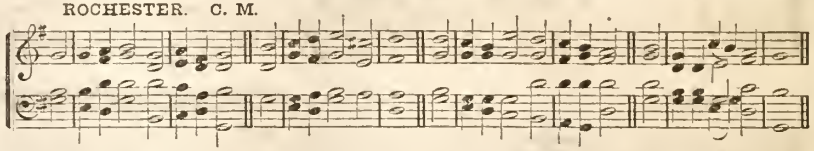

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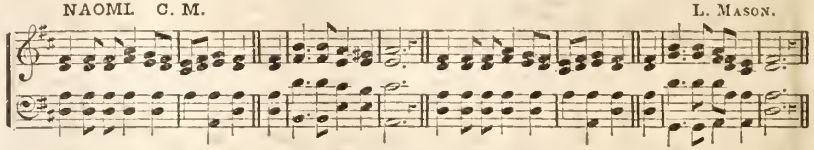

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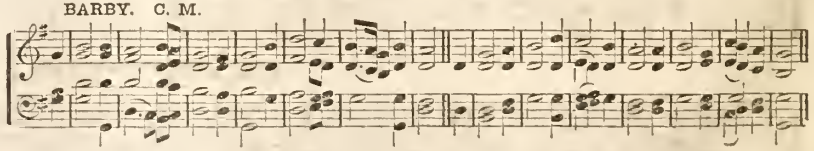

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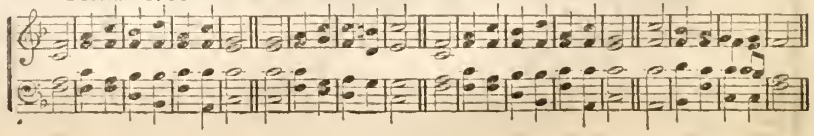


LANESBORO'. C. M.

GENEVA. C. M.

J. COLE.

CHRISTMAS. C. M.

Attributed to HANDEL.

CAMBRIDGE. C. M.

CLARKE.

ANTIOCH. C. M.

HANDEL.

CORONATION. C. M.

O. HOLDEN.

HOWARD. C. M.

MRS. CUTHBERT.

BRATTLE STREET. C. M. Double.

Fine.

PLEYEL.

D. C. 𝄋

CHINA. C. M.

SWAN.

JORDAN. C. M.

1st time.

2d time.

BILLINGS.

174 With Energy.

ENSIGN. S. M.

1. The Lord as - cends on high, And asks to rule the earth; The mer - it of his blood he pleads, And pleads his heavenly birth.

2. He asks—and God be - stows A large in - her - it - ance: Far as the world's re - mot - est ends His king - dom shall ad - vance.

3. The na - tions that re - bel Must feel his i - ron rod: He'll vin - di - cate those hon - ors well, Which he re - ceived from God.

Moderato. Semi-Chorus.

SEIR. S. M.

L. Mason.

The Lord my Shep - herd is; . . I shall be well sup - plied; Since he is mine, and I am his, What can I want be - side?

Moderato.

DANA. S. M.

1. And is there, Lord, a rest For wea - ry souls de - signed, Where not a care shall stir the heart, Or sor - row en - trance find?

2. Is there a bliss - ful home, Where kin - dred minds shall meet, And live, and love, nor ev - er roam From that se - rene re - treat?

NEWELL. S. M.

1. Be - hold the lof - ty sky De-clares its ma-ker God; And all the star - ry works on high Proclaim his power abroad, Pro - claim his power a - broad.

2. The darkness and the light Shall keep their course the same; While night to day—and day to night, Di - vine-ly teach his name, Di - vine - ly teach his name.

3. In ev - ery different land Their gen-eral voice is known; They show the wonders of his hand, And or - ders of his throne, And or - - ders of his throne.

THATCHER. S. M.

From Handel.

To God, in whom I trust, I lift my heart and voice: O, let me not be put to shame, Nor let my foes re - joice.

Reverentially.

SOUTHINGTON. S. M.

F. W. King.

1. My Ma - ker and my King! To thee my all I owe; Thy sov - ereign boun - ty is the spring Whence all my bless - ings flow.

2. Thou ev - er good and kind! A thou - sand rea - sons move, A thou - sand ob - li - ga - tions bind My heart to grate - ful love.

With Expression.

DENNING. S. M.

LOWELL MASON.

1. Ye trem-bling cap - tives, hear! The gos - pel trum - pet sounds: No mu - sic more can charm the ear, Or heal your heart-felt wounds.

2. 'Tis not the trump of war, Nor Si - nai's aw - ful roar; Sal - va - tion's news it spreads a - far, And ven-geance is no more.

Moderato.

UNION HILL. S. M.

W. M.

A charge to keep I have; A God to glo - ri - fy; A nev - er - dy - ing soul to save, And fit it for the sky.

Andante.

TYNG. S. M.

J. L. ENSIGN.

1. To - mor - row, Lord, is thine, Lodged in thy sov - ereign hand; And if its sun a - rise and shine, It shines by thy com - mand.

2. The pres - ent mo - ment flies, And bears our life a - way; O, make thy ser - vants tru - ly wise, That they may live to - day.

3. Since on this fleet - ing hour E - ter - ni - ty is hung, A - wake, by thine al - might - y power, The a - ged and the young.

Moderato.

BEDAN. S. M.

From "Modern Psalmist." By permission.

1. Oh, cease, my wan-dering soul, On rest-less wing to roam; All this wide world to ei-ther pole, All this wide world to ei-ther pole Has not for thee a home.

2. Be-hold the ark of God! Be-hold the o-pen door; Oh! haste to gain that dear a-bode, Oh! haste to gain that dear a-bode, And rove, my soul, no more.

3. There, safe thou shalt a-bide, There, sweet shall be thy rest, And ev-ery longing sat-is-fied, And ev-ery longing sat-is-fied, With full sal-va-tion blest.

Moderato.

EKEM. S. M.

F. E. M. Nor. Mus. Ins. Class of 1855.

I love thy king-dom, Lord, The house of thine a-bode, The church, our blessed Re-deem-er saved With his own pre-cious blood.

With Energy.

MOBILE. S. M.

J. P. Hanlon.

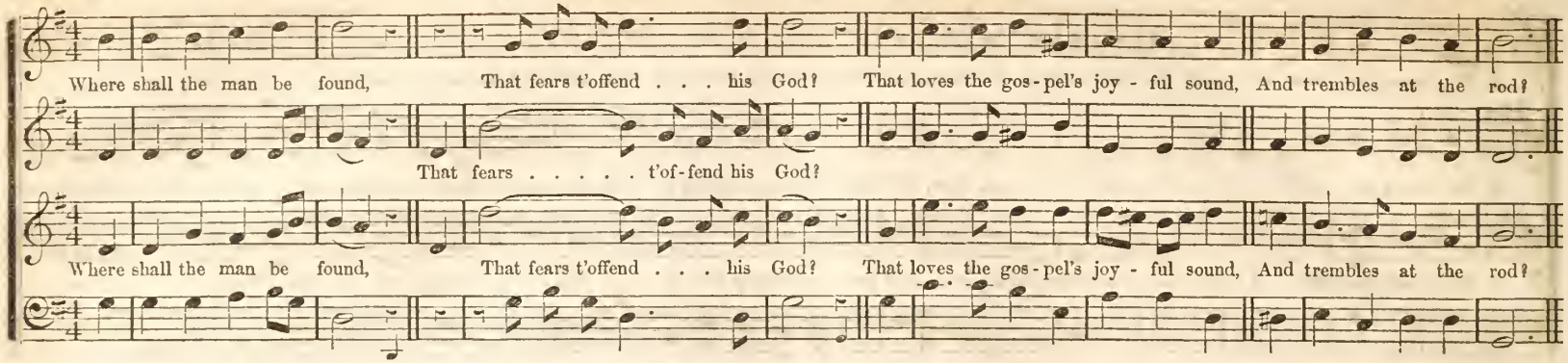
1. Let songs of end-less praise From ev-ery na-tion rise; Let all the lands their trib-ute raise To God who rules the skies, To God who rules the skies.

2. His mer-cy and his love Are boundless as his name; And all e-ter-ni-ty shall prove His truth remains the same, His truth remains the same.

Slowly and Softly.

LATHAM. S. M.

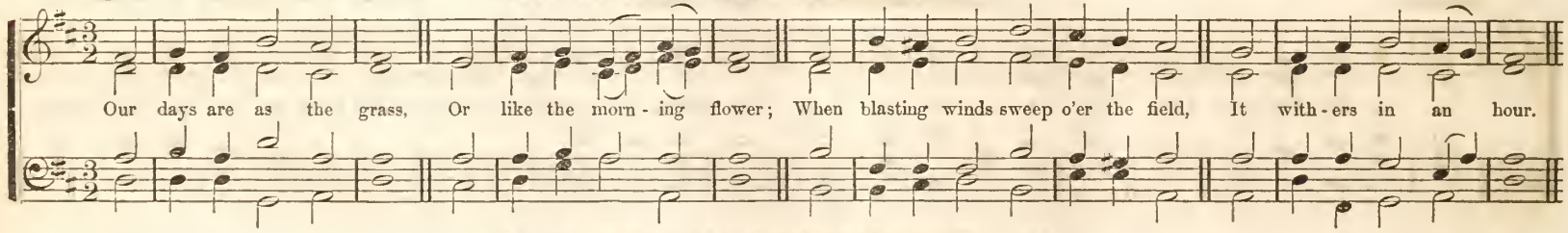
Harder. Furnished by Dr. Mason.



Legato.

SUBMISSION. S. M.

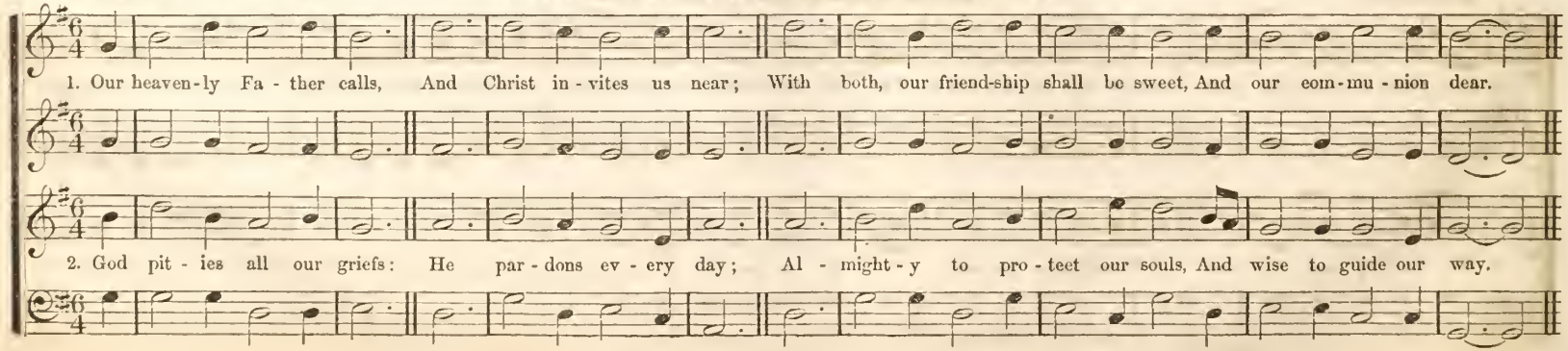
G. F. R.



Andantino.

CHURCHLAND. S. M.

Wm. Mingle.



Moderato.

ROSS. S. M. (Opening Hymn.)

1. Come to the house of prayer! O thou af - flict-ed, come; The God of peace shall meet thee there; He makes that house his home, He makes that house his home.

2. Come to the house of praise! Ye who are hap-py now, In sweet ac - cord your voic-es raise, In kin-dred homage bow, In kin - dred homage bow.

3. Ye a-ged, hith - er come! For ye have felt his love; Soon shall your trembling tongues be dumb—Your lips forget to move, Your lips for - get to move.

Moderato.

HERRICK. S. M.

J. H. G. Nor. Mus. Ins. Class of 1854.

Our fes - tal morn is come! Now, Lord, we come to thee; Thy house shall be our joy-ful home, Thy name our mel - o - dy, Thy name our mel - o - dy.

With Energy.

BEREA. S. M.

1. O Lord, our heaven-ly King, Thy name is all di - vine; Thy glo - ries round the earth are spread, And o'er the heavens they shine.

2. When to thy works on high I raise my wondering eyes, And see the moon, com - plete in light, A - dorn the dark-some skies;—

3. When I sur - vey the stars, And all their shin - ing forms, Lord, what is man—that worth - less thing, A - kin to dust and worms?

Allegro non Troppo

LYDDA. S. M. (Double.)

From "Modern Psalmist." By permission.

1. Oh, bless the Lord, my soul! His grace to thee pro - claim: And all that is with - in me join To bless his ho - ly name.

3. He will not al - ways chide; He will with pa - tience wait; His wrath is ev - er slow to rise, And rea - dy to a - bate.

2. Oh bless the Lord, my soul; His mer - cies bear in mind; For - get not all his ben - o - fits: The Lord to thee is kind.

4. He par - dons all thy sins, Pro - longs the fee - ble breath; He heal - eth thy in - fir - mi - ties, And ran - soms thee from death.

Moderato.

CHURCH. S. M.

Lowell Mason.

1. Be - hold! the grace ap - pears, The bless - ing prom-ised long; An - gels an -nounce the Sa - viour near, In this tri - umphant song.

2. "Glo - ry to God on high, And heaven - ly peace on earth; Good -will to men—to an - gels joy, At the Re - deemer's birth!"

Andante.

CROSBY. S. M.

G. F. Root.

1. While my Re - deem - er's near, My Shepherd and my Guide, I bid fare-well to ev - ery fear; My wants are all sup - plied.

2. To ev - er - fra - grant meads, Where rich a - bun - dance grows, His gra - cious hand in - dul - gent leads, And guards my sweet re - pose.

3. Dear Shepherd, if I stray, My wandering feet re - store; And guard me with thy watch-ful eye, And let me rove no more.

DENTON. S. M.

V. N. Taylor.

Not all the blood of beasts On Jew - ish al - tars slain, Could give the guilt - y con - science peace, Or wash a - way the stain.

Maestoso.

DENWALD. S. M.

Heuberer.

1. Great is the Lord our God, And let his praise be great; He makes his churches his a - bode, His most de - light - ful seat.

2. In Zi - on God is known— A ref - uge in dis - tress! How bright has his sal - va - tion shone Thro' all her pal - a - ces!

With Spirit.

WARDLAW. S. M.

Grace! 'tis a charming sound! Har - mo - nious to the ear! Heav'n with the echo shall resound, And all the earth shall hear, And all the earth shall hear.

Grace! 'tis a charming sound! Har - mo - nious to the ear! Heav'n with the echo shall resound, And all the earth shall hear, And all the earth shall hear

Heav'n with the echo shall resound, And, &c.

Andantino.

CHAPEL HILL. S. M.

JAMES FLINT.

To bless thy cho - sen race, In mer - cy, Lord, in - cline; And cause the bright-ness of thy face On all thy saints to shine.

Moderato.

HUNTLEE. S. M.

E. H. B. NOR. MUS. INS. CLASS OF 1855.

1. O Lord, our heavenly King, Thy name is all di - vine; Thy glories round the earth are spread, And o'er the heav'ns they shine, And o'er the heav'ns they shine.

2. When to thy works on high I raise my wondering eyes, And see the moon, complete in light, A - dorn the darksome skies, A - dorn the darksome skies;—

3. When I sur - vey the stars, And all their shining forms, Lord, what is man—that worthless thing, A - kin to dust and worms? A - kin to dust and worms?

With Energy.

MORLAND. S. M.

1. My soul, be on thy guard— Ten thou-sand foes a - rise; The hosts of sin are press-ing hard To draw thee from the skies.

2. Oh, watch, and fight, and pray; The bat - tle ne'er give o'er; Re - new it bold - ly ev - ery day, And help di - vine im - plore.

3. Ne'er think the vic - tory won, Nor lay thine ar - mor down: Thy ar - duous work will not be done, Till thou ob - tain thy crown.

Slow.

GOLDEN HILL. S. M.

WESTERN TUNE.

O cease, my wan - dering soul, On rest - less wing to roam; All this wide world, to ei - ther pole, Has not for thee a home.

Moderato.

BRAYTON. S. M.

S. WESLEY MARTIN.

1. How charm-ing is the place Where my Re - deem-er God Un - vails the glo - ries of his face, And sheds his love a - broad.

2. Here, on the mer - cy - seat, With ra - diant glo - ry crowned, Our joy - ful eyes be - hold him sit, And smile on all

3. To him their prayers and cries Each con - trite soul pre - sents: And while he hears their hum-ble sighs ...ce all our bless-ings flow!

Moderato.

GOOD HOPE. S. M.

LOWELL MASON.

1. If, thro' un - ruf - fled seas, Toward heaven we calmly sail, With grate - ful hearts, O God, to thee, We'll own the fostering gale, We'll own the fostering gale.

2. But should the sur - ges rise, And rest de - lay to come, Blest be the sor-row—kind the storm, Which drives us nearer home, Which drives us nearer home.

3. Soon shall our doubts and fears All yield to thy con - trol: Thy ten - der mer-cies shall il-lume The midnight of the soul, The midnight of the soul.

Moderato.

MARTON. S. M.

The man is ev - er blest, Who shuns the sin - ner's ways; A - midst their coun - cils nev - er stands, Nor takes the scorn - er's place.

Andantino.

BULLARD. S. M.

L. MARSHALL.

1. See how the mount - ing sun Pur - sues his shin - ing way; And wide pro - claims his Ma - ker's praise, With ev - ery brightening ray.

2. Thus would my ris - ing soul Its heaven - ly Pa - rent sing; And to its great O - rig - i - nal The hum - ble trib - ute bring.

Allegretto.

MENDEBAS. S. M. (Double.)

From "Modern Psalmist." By permission.

1. I love thy king - dom, Lord, The house of thine a - bode, The church, our blest Re - deem - er saved With his own pre - cious blood.

3. For her my tears shall fall; For her my prayers as - cend; To her my cares and toils be given, Till toils and cares shall end.

5. Je - sus, thou Friend di - vine, Our Sa - viour, and our King, Thy hand from ev - ery snare and foe Shall great de - liv - erance bring.

2. I love thy church, O God! Her walls be - fore thee stand, Dear as the ap - ple of thine eye, And gra - ven on thy hand.

4. Be - yond my high - est joy I prize her heavenly ways, Her sweet com - mu - nion, sol - emn vows, Her hymns of love and praise.

7. Sure as thy truth shall last, To Zi - on shall be given The bright - est glo - ries earth can yield, And bright - er bliss of heaven.

DARTMOUTH. S. M.

L. Mason. 1820.

Is this the kind re - turn? Are these the thanks we owe? Thus to a - buse e - ter - nal love, Whence all our bless - ings flow!

Con Espressione.

GENESEO. S. M.

Geo. W. Pratt.

1. Now liv - ing wa - ters flow To cheer the hum - ble soul; From sea to sea the riv - ers go, And spread from pole to pole.

2. Now right - eous - ness shall spring, And grow on earth a - gain: Je - sus, Je - ho - vah, be our King, And o'er the na - tion reign.

3. Je - sus shall rule a - lone, The world shall hear his word; By one blest name shall he be known The U - ni - ver - sal Lord.

Moderato.

STATE STREET. S. M.

Jonathan C. Woodman.

An - oth - er day is past, The hours for ev - er fled; And time is bear - ing us a - way, To min - gle with the dead.

ELMORE. S. M.

Lowell Mason.

1. Be - hold his wondrous grace! And bless Je - ho - vah's name: Ye ser - vants of the Lord, his praise By day and night pro-claim, By day and night pro - claim.

2. He formed the earth be - low, He formed the heavens his throne: His grace from Zi - on he'll be - stow, And pour his bless-ings down, And pour his bless - ings down.

Slowly.

SCOTT. S. M.

1. Once more, be - fore we part, We bend the sup - pliant knee, And lift our souls in prayer and praise, E - ter - nal God, to thee.

2. Where - e'er we tra - vel, go; Where - e'er we rest, a - bide; Do thou our path on earth sur-round, And all our foot - steps guide.

3. We ne'er a - gain on earth May thus to - geth - er meet; O grant that in our home a - bove We may each oth - er greet.

Moderato.

BELFORT. S. M.

E. C. C.

Stand up and bless the Lord, Ye peo - ple of his choice; Stand up and bless the Lord your God With heart, and soul, and voice.

Moderato.

ALTONVILLE. S. M.

1. I lift my soul to God, My trust is in his name; Let not my foes, that seek my blood, Still tri - umph in my shame.

2. From the first dawn - ing light, Till the dark eve - ning rise, For thy sal - va - tion, Lord! I wait With ev - er - long - ing eyes.

3. Re - mem - ber all thy grace, And lead me in thy truth; For - give the sins of ri - per days, And fol - lies of my youth.

Moderato.

HARLEM. S. M. (Closing Hymn.)

1. Lord, at this clos - ing hour, Es - tab - lish ev - ery heart, Up - on thy word of truth and power, To keep us when we part.

2. Peace to our bre - thren give, Fill all our hearts with love, In faith and pa - tience may we live, And seek our rest a - bove.

3. Thro' changes bright or drear We would thy will pur - sue, And toil to spread thy king - dom here, Till we its glo - ry view.

4. To God, the on - ly wise, In ev - ery age a - dored, Let glo - ry from the church a - rise, Thro' Je - sus Christ our Lord.

Gently.

PLYMOUTH. S. M.

Old Melody.

With hum - ble heart and tongue, My God! to thee I pray; O, bring me now, while I am young, To thee, the liv - ing way.

Boldly.

BOLDEN. S. M.

From Haydn.

1. Be - hold! the morn - ing sun Be - gins his glo - rious way; His beams thro' all the na - tions run, And life and light con - vey.

2. But where the gos - pel comes, It spreads di - vi - ner light; It calls dead sin - ners from their tombs, And give the blind their sight.

LAMB. S. M.

1. The Lord my Shep - herd is; I shall be well sup - plied: Since he is mine, and I am his, What can I want be - side?

2. He leads me to the place Where heavenly pas - ture grows, Where liv - ing wa - ters gen - tly pass, And full sal - va - tion flows.

3. If e'er I go a - stray, He doth my soul re - claim, And guides me in his own right way, For his most ho - ly name.

Slowly. Gently.

DUNBAR. S. M.

From Correlli. 1690.

When o - ver-whelmed with grief, My heart with - in me dies, Help-less, and far from all re - lief, To heaven I lift mine eyes.

Moderato.

WOODSEL. S. M.

1. My Ma - ker and my King, To thee my all I owe; Thy sov - ereign boun - ty is the spring Whence all my bless - ings flow.

2. The crea - ture of thy hand, On thee a - lone I live; My God, thy ben - e - fits de - mand More praise than life can give.

3. Shall I with - hold thy due? And shall my pas - sions rove? Lord! form this wretch-ed heart a - new, And fill it with thy love.

Cheerfully.

ERIE. S. M.

Arr. from Fr. Silcher. Furnished by Dr. Mason.

The Saviour's glorious name For ev-er shall en - dure, Long as the sun, his matchless fame Shall ev-er stand secure; Long as the sun, his matchless

The Saviour's glorious name For ev-er shall en - dure, Long as the sun, his matchless fame Shall ev-er stand se-cure; Long as the sun, his matchless

Shall ev-er stand se - cure.

fame Shall ev - er stand se - cure.

fame Shall ev - er stand se - cure.

Shall ev-er stand se - cure.

Gently.

HOLMES. S. M. (Closing Hymn.)

1. We close the sa - cred day, The hallowed day of rest, Im - part thy spi - rit, Lord, we pray, To make it tru - ly blest.

2. The truth our ears have heard, Impress on ev - ery heart, Nor from our memory let thy word, Like fruitless seed de - part.

3. In vain thy servants sow; They la - bor still in vain, Till thou the promised grace bestow, And breathe upon the plain.

Slow and Soft.

DENNIS. S. M.

From H. G. Nageli.

1. How gen - tle God's commands! How kind his pre - cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care.

Moderato.

MELODY. S. M.

Samuel Stanley. Furnished by Dr. Mason.

1. Where shall the man be found That fears t' of-fend his God, That loves the gos-pel's joy-ful sound, And trem-bles at the rod? And trem-bles at the rod?

2. The Lord shall make him know The se-crets of his heart; The won-ders of his covenant show, And all his love im-part, And all his love im-part.

3. The deal-ings of his power Are truth and mer-cy still, With such as keep his covenant sure, And love to do his will, And love to do his will.

HEREFORD. S. M.

L. Mason. 1840.

Sure there's a right-eous God, Nor is re-li-gion vain; Tho' men of vice may boast a-loud, And men of grace com-plain.

Allegro.

EUROPA. S. M.

Geo. W. Pratt. From the "Melodia Sacra."

1. Grace! 'tis a charming sound! Har-mo-nious to the ear! Heaven with the ech-o shall re-sound, And all the earth shall hear, . . And all the earth shall hear.

2. Grace first contrived a way To save re-bel-lious man; And all its steps that grace dis-play Which drew the wondrous plan, . Which drew the wondrous plan.

Gently.

PLUNKETT. S. M.

From Haslinger, by E. E. Q.

1. We lift our hearts to thee, Thou Day-star from on high; The sun it-self is but thy shade, Yet cheers both earth and sky, Yet cheers both earth and sky.

2. Oh, let thy ris-ing beams Dis-pel the shades of night; And let the glo-ries of thy love, Come like the morning light, Come like the morning light.

3. How beauteous na-ture now! How dark and sad be-fore! With joy we view the pleasing change, And nature's God a-dore, And nature's God a-dore.

Slow and Soft.

GORTON. S. M.

From Beethoven.

While my Re-deem-er's near, My Shep-herd and my Guide, I bid fare-well to ev-ery fear; My wants are all sup-plied.

Andantino.

GREENWOOD. S. M.

1. How hon-ored is the place, Where we a-dor-ing stand, Zi-on, the glo-ry of the earth, And beau-ty of the land.

2. Bul-warks of grace de-fend The cit-y where we dwell; While walls, of strong sal-va-tion made, De-fy th' as-saults of hell.

3. Lift up th' e-ter-nal gates, The doors wide o-pen fling; En-ter, ye na-tions that o-bey The stat-utes of your King.

Larghetto e Dolce.

MAGDALA. S. M.

From "Modern Psalmist." By permission.

1. While my Re-deemer's near, My Shepherd and my Guide, I bid farewell to ev ery fear, I bid farewell to ev - ery fear; My wants are all sup-plied.

2. To ev - er-fragrant meads, Where rich abundance grows, His gracious hand in - dulgent leads, His gracious hand in-dulgent leads, And guards my sweet re - pose.

3. Dear Shepherd, if I stray, My wandering feet re - store; And guard me with thy watchful eye, And guard me with thy watchful eye, And let me rove no more.

Moderato.

IOWA. S. M.

Thy name, Al - might - y Lord, Shall sound thro' dis - tant lands; Great is thy grace, and sure thy word, Thy truth for ev - er stands.

AHIRA. S. M.

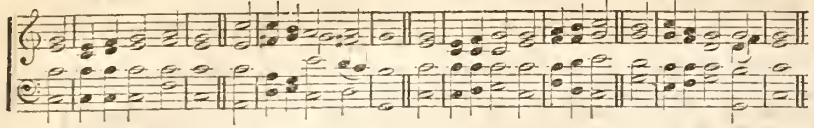
Greatorex.

1. Be - hold! the day is come, The righteous Judge is near; And sin - ners, trem - bling at their doom, Shall soon their sen - tence hear.

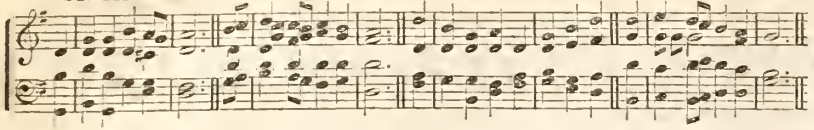
2. An - gels in bright at - tire, Con - duct him thro' the skies; Dark - ness and tem - pests, smoke and fire, At - tend him as he flies.

3. How aw - ful is the sight! How loud the thunders roar! The sun for - bears to give his light, And stars are seen no more.

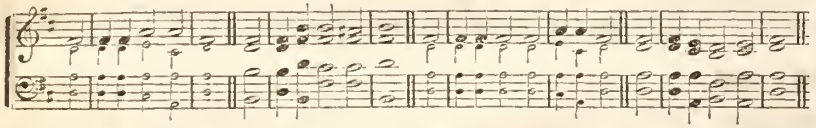
BOYLSTON. S. M. L. Mason. 1832.



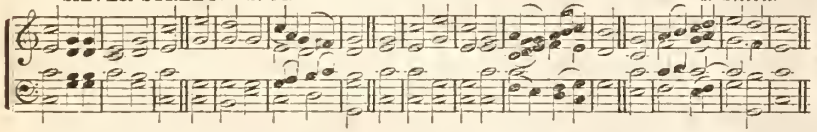
ST. THOMAS. S. M. A. Williams.



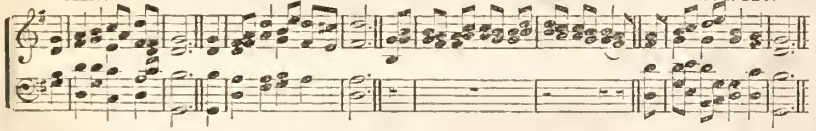
SHAWMUT. S. M. L. Mason. 1833.



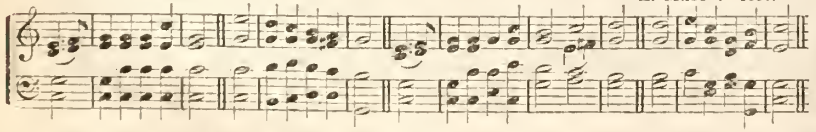
SILVER STREET. S. M. I. Smith.



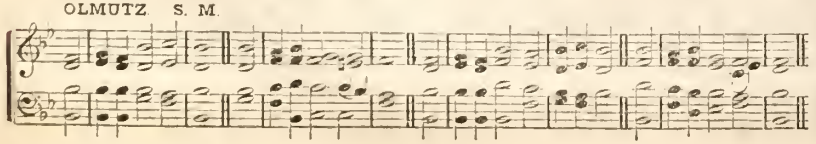
SHIRLAND. S. M. Stanley.



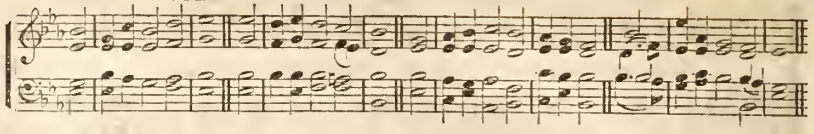
LABAN. S. M. L. Mason. 1830.



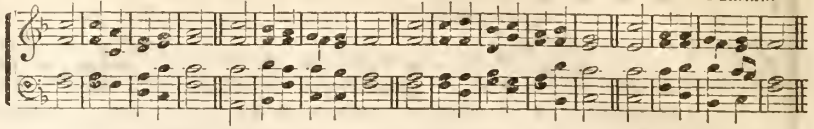
OLMUTZ S. M.



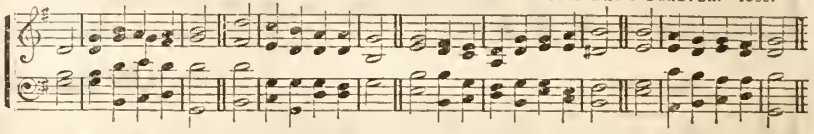
DOVER. S. M.



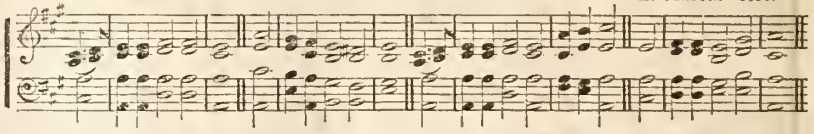
BADEA. S. M. German.



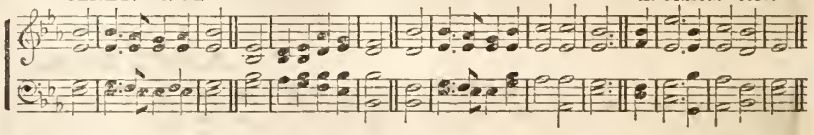
ST. MICHAEL. S. M. From Day's Psalter. 1588.



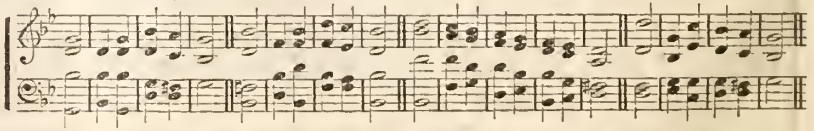
HAVERHILL. S. M. L. Mason. 1830.



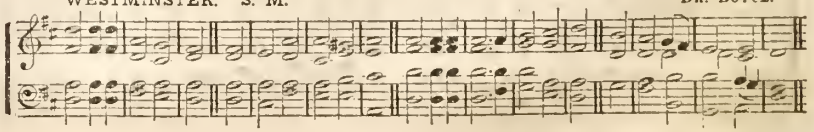
OLNEY. S. M. L. Mason. 1830.



ST. BRIDES. S. M. Dr. Howard.



WESTMINSTER. S. M. Dr. Boyce.



Moderato.

STEELE. L. P. M.

German. Furnished by Dr. Mason.

1. I love the vol - ume of thy word; What light and joy those leaves af - ford To souls be-night-ed and dis - tressed! Thy precepts guide my

2. Thy threatenings wake my slum-bering eyes, And warn me where my dan - ger lies; But 'tis thy bless-ed gos - pel, Lord, That makes my guilt -y

doubt-ful way, Thy fear for - bids my feet to stray, Thy promise leads my heart to rest.

conscience clean, Con -verts my soul—sub - dues my sin, And gives a free, but large re - ward.

NASHVILLE. L. P. M.

Not too Fast. Arr. from a Gregorian Tune by L. Mason.

1. I'll praise my Mak -er with my breath; And

2. How blest the man whose hopes re - ly On

when my voice is lost in death, Praise shall em- ploy my no-bler powers: { My days of praise shall ne'er be past, While life, and thought, and be-ing last. } Or im - mor-tal - i - ty en -dures.

Is -rael's God!—he made the sky, And earth, and seas, with all their train: { His truth for ev - er stands se - cure, He saves th' oppressed, he feeds the poor, } And none shall find his promise vain.

With Energy.

NOEL. L. P. M.

German Tune.

1. Let all the earth their voi - ces raise To sing a psalm of lof - ty praise, To sing and bless Je-ho-vah's name; { His glo - ry let the hea - then know, / His won - ders to the na - tions show, }

2. Oh! haste the day, the glo - rious hour, When earth shall feel his sav - ing power, And barbarous nations fear his name: { Then shall the race of man con - fess / The beau - ty of his ho - li - ness, }

And all his sav - ing works pro - claim.

And in his courts his grace pro - claim.

Con Spirito.

RAYLETT. C. P. M.

Franz Commer.

1. Let all on earth their voi - ces raise To sing the great Je - ho - vah's praise, And bless his ho - ly name: His glo - ry let the heathen know, His won - ders to the na - tions show, His sav - ing grace pro - claim.

2. He framed the globe, he built the sky; He made the shin - ing worlds on high, And reigns in glo - ry there: His beams are ma - jes - ty and light; His beau - ties, how di - vine - ly bright! His dwell - ing place, how fair!

VERDELL. C. P. M.

1. How pre - cious, Lord, thy sa - cred word! What light and joy those leaves af - ford To souls in deep dis - tress! Thy precepts guide our doubtful way, Thy

2. Thy threatenings wake our slumbering eyes, And warn us where our dan - ger lies; But 'tis thy gos - pel, Lord, That makes the guilt - y conscience clean, Con-

fear for-bids our feet to stray, Thy promise leads to rest.

- verts the soul, and conquers sin, And gives a free re - ward.

GLENFALL. C. P. M.

Lowell Mason.

1. Be - gin, my soul, th' ex - alt - ed lay, Let each en- rap-tured tho't o - bey, And

2. Thou heaven of heavens, his vast a - bode, Ye clouds, proclaim your Maker God; Ye

praise th' Almighty's name: Lo! heav'n and earth, and seas and skies, In one me - lo - dious con-cert rise, To swell th' inspir-ing theme, To swell th' in - spir - ing theme.

thunders, speak his power: Lo! on the light-ning's fie-ry wing In triumph walks th' eternal King: Th' astonished worlds adore, Th'as - ton - ished worlds a - dore.

Gently.

ORDINA. C. P. M.

1. God is our ref - uge in dis - tress, A pres-ent help when dangers press, In him we will con - fide; Tho' earth were from her cen - ter tossed, And

2. A gen - tle stream with gladness still The cit - y of our God shall fill, The seat of God most high: God dwells in Zi - on, whose fair towers Shall

mountains in the o - cean lost, Se - cure shall we a - bide.

mock th'assaults of earthly powers, While his strong arm is nigh.

ARNON. C. P. M.

Greatorex.

1. O thou, that hear'st the prayer of faith, Wilt thou not save a soul from death,

2. Slain in the guilt - y sin - ner's stead, His spot - less righteous - ness I plead,

That casts it - self on thee? I have no ref - uge of my own, But fly to what my Lord has done, And suf - fered once for me.

And his a - vail - ing blood: That right-eous-ness my robe shall be, That mer - it shall a - tone for me, And bring me near to God.

Cheerfully.

RONA. S. P. M.

1. How pleased and blessed was I To hear the peo-ple ery—"Come, let us seek our God to - day!" Yes, with a cheer-ful zeal We haste to Zi - on's hill, And
2. Zi - on, thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round. In thee our tribes ap - pear To pray, and praise, and hear The
3. May peace attend thy gate, And joy with - in thee wait To bless the soul of ev - ery guest: The man who seeks thy peace, And wishes thine in - crease, A

there our vows and hou - ors pay.
sa - cred Gos - pel's joy - ful sound.
thousand blessings on him rest.

Slowly and in Exact Time.

ARIEL. C. P. M.

Lowell Mason.

1. Oh, could I speak the match - less worth, Oh, could I sound the glo-ries forth Which in my Sa - viour shine!
2. I'd sing the pre - cious blood he spilt, My ran - som from the dreadful guilt Of sin and wrath di - vine;
3. I'd sing the char - ac - ters he bears, And all the forms of love he wears, Ex - alt - ed on his throne:

I'd soar, and touch the heavenly strings, And vie with Ga - briel while he sings In notes al - most di - vine, In notes al - most di - vine.

I'd sing his glo - rious right-eousness, In which all per - fect, heavenly dress. My soul shall ev - er shine, My soul shall ev - er shine.
In lof - tiest songs of sweet-est praise, I would to ev - er - last - ing days Make all his glo - ries known, Make all his glo - ries known.

Moderato.

BALLARD. C. H. M.

1. Heaven is the land where troubles cease, Where toils and tears are o'er; The blissful clime of rest and peace, Where cares distract no more; And not the
2. Heaven is the place where Je-sus lives, To plead his dy-ing blood: While, to his prayers, his Fa-ther gives An unknown mul-ti-tude, Whose harps and
3. Heaven is the dwell-ing-place of joy, The home of light and love, Where faith and hope in rapt-ure die, And ransomed souls a-bove En-joy, be-

sha-dow of dis-tress Dims its un-sul-lied blessed-ness.
tongues, thro' endless days, Shall crown his head with songs of praise.
fore th' e-ter-nal throne, Bliss ev-er-last-ing and unknown.

ELLENWOOD. C. H. M.

1. Oh! let my trem-bling soul be still, While dark-ness vails the sky, And wait thy
2. Thus trust-ing in thy love, I tread The path of du-ty on; What tho' some

wise, thy ho-ly will, Wrapt yet in mys-te-ry; I can not, Lord, thy pur-pose see, But all is well since ruled by thee.
cher-ished joys are fled, Some flattering dreams are gone? Yet pu-rer, bright-er joys re-main; Why should my spi-rit then com-plain?

Moderato.

BARVILLE. S. H. M.

One smile, one gracious smile, Upon this drooping heart, Can every weary thought beguile, And bid my gloom depart; One smile of heaven upon my soul Can every struggling fear control,

One smile, one gracious smile, Upon this drooping heart, Can every weary thought beguile, And bid my gloom depart; One smile of heaven upon my soul Can every struggling fear control.

Con Spirito.

WINGLIN. H. M.

Lowell Mason.

{ A - wake, our drowsy souls, And burst the slothful band; }
{ The wonders of this day Our noblest songs de - mand; }

Aus - pi - cious morn! thy bliss - ful rays Bright se - raphs hail in songs of praise.

Gently.

ASHLEY. H. M.

1 Ye dy-ing sons of men—Immerged in sin and woe, The Gospel's voice attend, While Jesus sends to you; Ye perish-ing and guilty, come; In Jesus' arms there yet is room.

2. No longer now delay, Nor vain excuses frame: He bids you come to-day, Tho' poor, and blind, and lame: All things are ready; sinners, come; For every trembling soul there's room.

Cheerfully.

CEYLON. H. M.

Rufus Jones.

1. Wel - come, de-light-ful morn! Thou day of sa - cred rest; I hail thy kind re - turn; Lord, make these mo-ments blest. From low delights and
2. Now may the King de - scend, And fill his throne of grace; Thy sceptor, Lord, ex - tend, While saints ad - dress thy face: Let sin-ners feel thy
3. De - scend, ce - les - tial Dove, With all thy quickening powers; Dis - close a Saviour's love, And bless these sa - cred hours: Then shall my soul new

mor-tal toys I soar to reach im - mor - tal joys, I soar to reach im - mor - tal joys.
quickening word, And learn to know and fear the Lord, And learn to know and fear the Lord.
life ob-tain, Nor Sabbaths be in-dulged in vain, Nor Sabbaths be in-dulged in vain.

Moderato.

HARWICH. H. M.

1. Give thanks to God most high, The u - ni - ver - sal
2. How might-y is his hand! What won-ders hath ho
3. He saw the na-tions lie All per - ish - ing in

Lord, The sovereign King of kings; And be his grace a - dored. Thy mer-cy, Lord, Shall still en - dure, And ev - er sure A - bides thy word.
done! He formed the earth and seas, And spread the heavens a-lone. His power and grace Are still the same; And let his name Have end - less praise.
sin, And pit - ied the sad state The ruined world was in. Thy mer-cy, Lord, Shall still en - dure, And ev - er sure A - bides thy word.

Allegro Moderato.

STOW. H. M.

1. Yes, the Re - deemer rose; The Sa - viour left the dead; And o'er our hell - ish foes High raised his conquering head. In wild dis - may The

2. Lo! the an - gel - ic bands In full as - sem - bly meet, To wait his high commands, And worship at his feet; Joy - ful they come, And

guards a - round Fall to the ground, And sink a - way.

wing their way, From realms of day, To Je - sus' tomb.

Cheerfully.

SANFORD. H. M.

1. Lord of the worlds a - bove! How pleasant and how fair The

2. Oh, hap - py souls who pray Where God ap - points to hear; Oh,

dwell - ings of thy love, Thine earth - ly tem - ples are! To thine a - bode My heart as - pires, With warm de - sires, To see my God.

hap - py men who pay Their con - stant ser - vice there; They praise thee still, And hap - py they Who love the way To Zi - on's hill.

204 Andante.

ANEL. H. M.

1. O Thou that hearest prayer, At - tend our humble cry, And let thy servants share Thy blessings from on high; We plead the promise of thy

2. If earth - ly pa-rents hear Their children when they cry; If they, with love sin - cere, Their va - ried wants sup - ply, Much more wilt thou thy love dis -

word; Grant us thy ho - ly Spi - rit, Lord!

- play, And an - swer when thy chil - dren pray.

With Spirit.

LENOX. H. M.

Edson.

Ye tribes of A - dam, join With heaven, and earth, and seas, And of - fer notes di - vine To

Ye tribes of A - dam, join With heaven, and earth, and seas, And of - fer notes di - vine To

your Cre - a - tor's praise; Ye ho - ly throng Of an - gels bright, In worlds of light Be - gin the song.

your Cre - a - tor's praise; Ye ho - ly throng Of an - gels bright, Ye ho - ly throng Of an - gels bright, In worlds of light Be - gin the song.

Ye ho - ly throng Of an - gels bright, Ye ho - ly throng Of an - gels bright, In worlds of light Be - gin the song.

With Energy.

RIENT. H. M.

1. Join all the glorious names Of wisdom, love, and power, That ev - er mor-tals knew, Or an - gels ev - er bore: All are too mean to speak his
2. Great Pro-phet of our God, Our tongues shall bless thy name; By thee the joy-ful news Of our sal - va - tion eame, The joy - ful news of sins for -
3. Je - sus, our great High Priest, Has shed his blood and died: Our guilty eonscience needs No sa - eri - fice be - side: His pre - eious blood did once a -

All are too mean to speak his

worth, Too mean to set the Sa - viour forth.
given, Of hell sub - dued—and peace with heaven.
tone, And now it pleads be - fore the throne.

Allegro Maestoso.

OREGON HILL. H. M.

Wm. Mingle.

1. Hark! hark! the notes of joy Roll o'er the heavenly plains! And ser - aphs find em - ploy For
2. Hark! hark! the sounds draw nigh, The joy-ful hosts des - eend; Je - sus for - sakes the sky, To
3. Bear, bear the ti - dings round, Let ev - ery mor-tal know What love in God is found, What

their sub - limest strains. Some new de - light in heav'n is known, Loud ring the harps a - round the throne, Loud ring the harps a - round the throne.

earth his foot-steps bend, He comes to bless our fall - - en race, He comes with mes-sa - ges of grace, He comes with mes-sa - ges of grace.
pi - ty he can show, Ye winds that blow, ye waves that roll, Bear the glad news from pole to pole, Bear the glad news from pole to pole.

Allegro ma non Troppo.

LASEA. 7s.

From "Modern Psalmist." By permission.

1. Songs of praise the an - gels sang, Heaven with hal - le - lu - jahs rang, When Je - ho - vah's work be - gun, When he spake, and it was done; When Jo - ho - vah's work be - gun, When he spake, and it was done, When he spake, and it was done.

2. Songs of praise a - woke the morn, When the Prince of Peace was born: Songs of praise a - rose, when he Cap - tive led cap - ti - vi - ty; Songs of praise a - rose, when he Cap - tive led cap - ti - vi - ty, Cap - tive led cap - ti - - vi - ty.

3. Heaven and earth must pass a - way, Songs of praise shall crown that day; God will make new heavens and earth, Songs of praise shall hail their birth; God will make new heavens and earth, Songs of praise shall hail their birth, Songs of praise shall hail their birth.

OPORTO. 7s.

William Mason.

Lord of hosts, how love - ly, fair, E'en on earth thy tem - ples are! Here thy wait - ing peo - ple see Much of heaven, and much of thee.

Andante.

REFUGE. 7s. (Double.)

I. Je - sus, lov - er of my soul, Let me to thy bo - som fly, While the bil - lows near me roll, While the tem-pest still is high; Hide me,
D. C. Safe in - to the ha - ven guide, O re - ceive my soul at last.

2. Oth - er ref - uge have I none,— Hangs my help-less soul on thee; Leave, ah! leave me not a - lone, Still sup-port and com - fort me: All my
D. C. Cov - er my de- fenceless head With the sha-dow of thy wing.

O my Sa - viour! hide, Till the storm of life be past; D. C.
trust on thee is stayed; All my help from thee I bring; D. C.

Grazioso.

RACINE. 7s.

From Beethoven. By W. T.

1. An - gels, roll the rock a - way! Death, yield up the
2. Shout, ye ser - aphs! Ga - briel, raise Thine e - ter - nal

might - y prey! See, the Sa - viour quits the tomb, Glow - ing with im - mor - tal bloom, Glow - ing with im - mor - tal bloom.
trump of praise! Let the earth's re - mot - est bound Ech - o to the bliss - ful sound, Ech - o to the bliss - ful sound.

Moderato.

STANDARD. 7s.

Lowell Mason.

1. Praise, O praise the name di - vine, Praise him at the hal-lowed shrine; Let the fir - ma - ment on high To its Ma - ker's praise re - ply.

2. All who vi - tal breath en - joy, In his praise that breath em - ploy; Heaven and earth the cho - rus join; Praise, O praise the name di - vine.

Cheerfully.

ROMANI. 7s.

Sweet the time—ex - ceed - ing sweet! When the saints to - geth - er meet, When the Saviour is the theme, When they join to sing of him.

Andante.

BRAINERD. 7s. (6 lines.)

Geo. F. Root.

FINE. D. C.

1. Bless-ed are the sons of God, They are bought with Je - sus' blood; They are ransomed from the grave;—Life e - ter - nal they shall have:
D. C. With them numbered may we be, Here, and in e - ter - ni - ty.

FINE. D. C.

2. They are jus - ti - fied by grace; They en - joy the Saviour's peace; All their sins are washed a - way; They shall stand in God's great day:
D. C. With them numbered may we be, Here, and in e - ter - ni - ty.

Soft, and not too Fast.

FADING. 7s.

1. Soft-ly now the light of day Fades up-on our sight a-way; Free from care, from la-bor free, Lord, we would com-mune with thee.

2. Soon from us the light of day Shall for ev-er pass a-way; Then, from sin and sor-row free, Take us, Lord, to dwell with thee.

Moderato.

ALLIN. 7s.

Glo-ry to the Fa-ther give, God in whom we move and live; Chil-dren's prayers he deigns to hear, Chil-dren's songs de-light his ear.

With Energy.

RAWLING. 7s.

1. Praise the Lord—his power con-fess; Praise him in his ho-li-ness; Praise him as the theme in-spires—Praise him as his fame re-quires.

2. Let the trum-pet's lof-ty sound Spread its loud-est notes a-round; Let the harp u-nite, in praise, With the sa-cred min-strel's lays.

3. All who dwell be-neath his light, In his praise, your hearts u-nite; While the stream of song is poured, Praise and mag-ni-fy the Lord.

BELLINGHAM. 7s.

Lowell Mason.

1. God of mer - cy! God of grace! Hear our sad, re - pent - ant songs, Oh, re - store thy sup-pliant race, Thou, to whom our praise be - longs.

2. Deep re - gret for fol - lies past, Ta - lents wast - ed—time mis-spent; Hearts de-based by world-ly cares, Thank-less for the bless - ings lent;—

3. These, and ev - ery se - cret fault, Filled with grief and shame, we own; Hum-bled at thy feet we lie, Seek - ing par - don from thy throne!

CLAUDIA. 7s.

Gently.

Gen - tly, gen - tly lay thy rod On my sin - ful head, O God! Stay thy wrath, in mer - cy stay, Lest I sink be - neath its sway.

OLIVE. 7s.

Andante.

From Beethoven's Sonata, "Pathetique," by W. T.

1. Fa - ther of e - ter - nal grace, Glo - ri - fy thy - self in me; Meek - ly beaming in thy face, May the world thine im - age see.

2. Hap - py on - ly in thy love, Poor, un - friend - ed, or un - known, Fix my thoughts on things a - bove, Stay my heart on thee a - lone.

Moderato.

HAVALI. 7s. (Double.)

GREATOREX.

1. While with cease-less course, the sun Hast-ed thro' the for-mer year, Ma-ny souls their race have run, Nev-er more to meet us here:

2. As the wing-ed ar-row flies Speed-i-ly the mark to find: As the light-ning from the skies Darts and leaves no trace be-hind—

3. Thanks for mer-cies past re-ceive, Par-don of our sins re-new; From this mo-ment may we live With e-ter-ni-ty in view.

Fixed in an e-ter-nal state, They have done with all be-low; We a lit-tle lon-ger wait, But how lit-tle—none can know.

Swift-ly thus our fleet-ing days Bear us down life's rap-id stream; Upward, Lord, our spi-rits raise,— All be-low is but a dream.

Bless the word to young and old; Shed a-broad a Saviour's love; And when life's short tale is told, May we dwell with thee a-bove.

HOLLEY. 7s.

GEO. HEWS.

1. Soft-ly now the light of day Fades up-on my sight a-way; Free from care, from la-bor free, Lord, I would commune with thee.

212 Slow and Soft. **PROPONTIS. 7s.** (6 lines.) (Opening Hymn.) From "Modern Psalmist."

1. Ho - ly Lord, our hearts pre - pare For the sol - emn work of prayer; Grant that while we bend the knee, All our tho'ts may turn to thee; Let thy
2. While we come a - round thy throne, Make thy power and glo - ry known; As thy chil - dren, may we call On our Fa - ther, Lord of all; And with
3. Teach us, while we breathe our woes, On thy prom - ise to re - pose; All thy ten - der love to trace In the Sa-viour's work of grace; Let us

presence here be found, Breathing peace and joy a - round.
ho - ly love and fear At thy foot-stool now ap - pear.
all in faith de - pend On a gra-cious God and friend.

Cheerfully. **DENVILLE. 7s.** (6 lines.) From Hummel. By G. F. R.

1. From the cross up - lift - ed high, Where the Sa - viour deigns to die, What me-
2. Sprinkled now with blood the throne, Why be - neath thy bur - dens groan? On my
3. Spread for thee, the fes - tal board See with rich - est dain - ties stored; To thy

- lo - dious sounds we hear, Burst - ing on the rav - ished ear! "Love's re - deem - ing work is done— Come and wel - come, sin - ner, come!"
pierc - ed bo - dy laid, Jus - tice owns the ran - som paid— Bow the knee, and kiss the Son— Come and wel - come, sin - ner, come!
Fa - ther's bo - som pressed, Yet a - gain a child con - fessed, Nev - er from his house to roam; Come and wel - come, sin - ner, come!

Moderato.

BURLOW. 7s. (Double.) (Closing Hymn.)

1. For the mer - cies of the day, For this rest up - on our way, Thanks to thee a - lone be given, Lord of earth and King of

2. While thy word is heard with awe, While we trem - ble at thy law, Let thy gos - pel's won-drous love Ev - ery doubt and fear re-

heaven. Let these earth - ly Sab - baths prove Fore-taste of our joys a - bove; While their steps thy chil-dren bend To the rest which knows no end.

- - move. From thy house when we re - turn, Let our hearts with - in us burn; Then at eve - ning we may say, We have walked with God to - day.

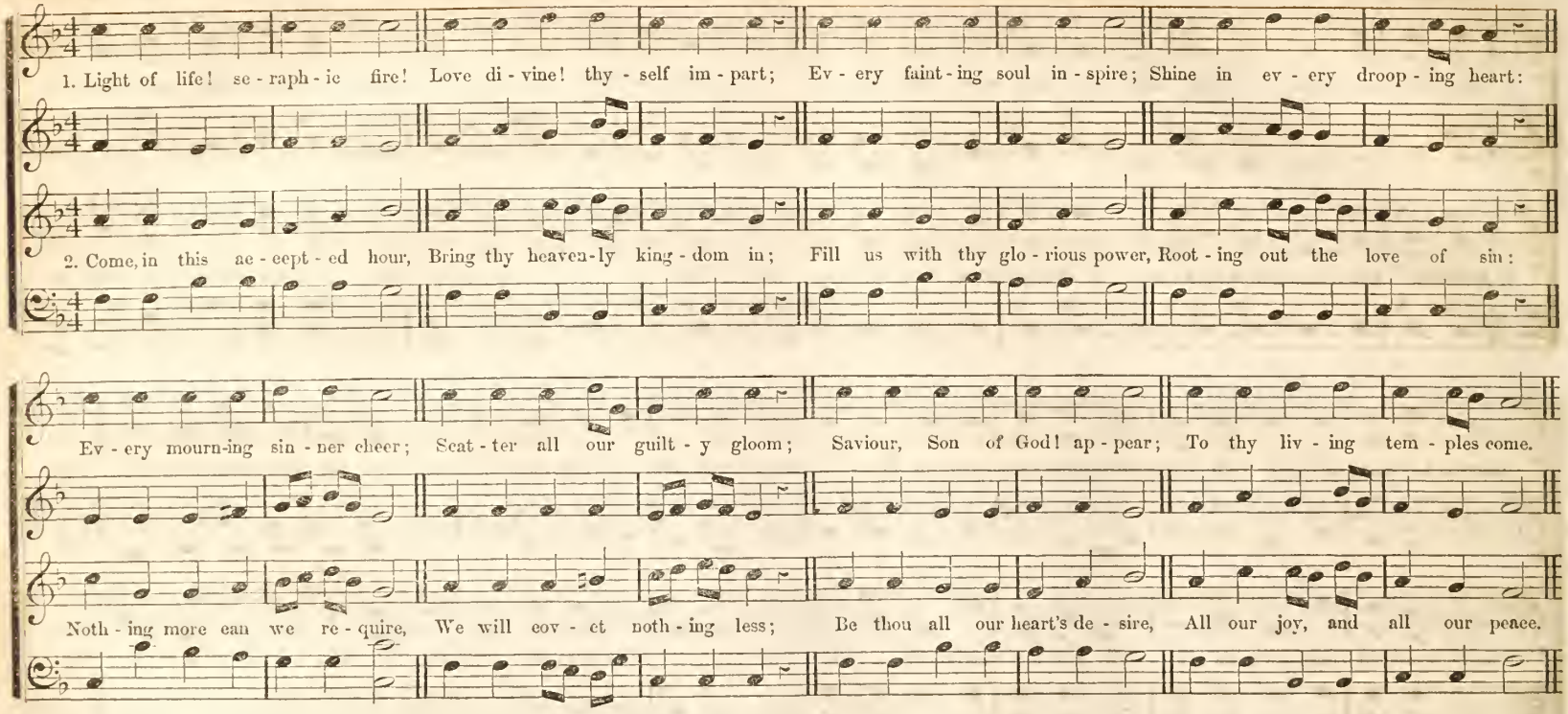
Moderato.

SPINGLER. 7s.

G. B. L.

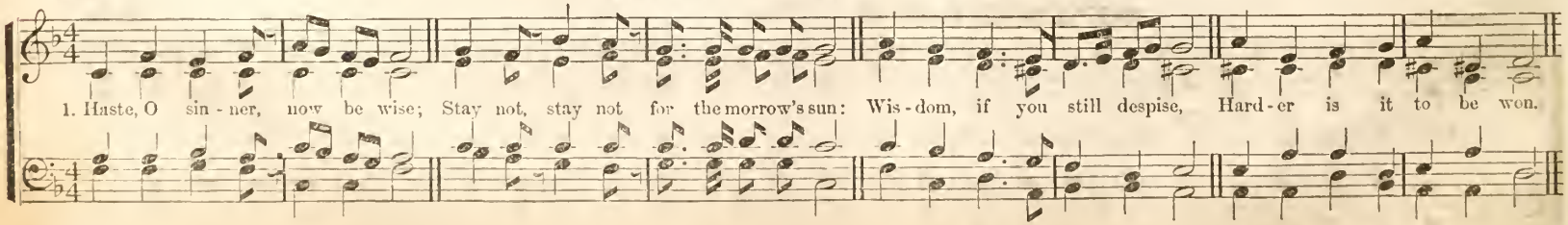
Lord of hosts, how love - ly, fair, Ev'n on earth, thy tem - ples are! Here thy wait - ing peo - ple see Much of heav - en—much of thee.

214 Andantino. BOWRING. 7s. (Double.) NAUMAN.



DAY. 7s.

Slow. L. MASON.



EVENING PRAYER. 8s & 7s.

J. M. Pelton.

Affetuoso.

1. Sa-viour, breathe an eve-ning blessing, Ere re-pose our eye-lids seal; Sin and want we come con-fess-ing; Thou canst save, and thou canst heal.

2. Tho' des-truc-tion walk a-round us, Tho' the ar-rows past us fly, An-gel-guards from thee surround us, We are safe if thou art nigh.

3. Tho' the night be dark and drear-y, Dark-ness can not hide from thee: Thou art He who, nev-er wea-ry, Watcheth where thy peo-ple be.
4. Should swift death this night o'er-take us. And our couch be-come our tomb, May the morn in heaven a-wake us, Clad in light, and deathless bloom.

WINN. 8s & 7s.

Heuberer.

Moderato.

Ho-ly Ghost! dis-pel our sad-ness, Pierce the clouds of nature's night; Come, thou source of joy and glad-ness, Breathe thy life, and spread thy light.

HUMPHREY. 8s & 7s.

Moderato.

1. Hail, thou long ex-pect-ed Je-sus, Born to set thy peo-ple free! From our sins and fears re-lease us, Let us find our rest in thee.

2. Israel's strength and con-so-la-tion, Hope of all the saints, thou art; Long de-sired of ev-ery na-tion, Joy of ev-ery wait-ing heart.

216 Not too Fast. CHURCH HILL. 8s & 7s. (Double.) Wm. Mingle.

1. Hark! what mean those ho - ly voi - ces, Sweet-ly sounding thro' the skies? Lo! th' an-gel - ic host re - joi - ces, Heavenly hal - le - lu - jahs rise.

1. Hark! what mean those ho - ly voi - ces, Sweet-ly sounding thro' the skies? Lo! th' an-gel - ic host re - joi - ces, Heavenly hal - le - lu - jahs rise.

SOLI. TUTTI.

Hear them chant in hymns of joy, "Glo - ry in the high - est—glo - ry! Glo - ry be to God most high!

Hear them tell the wondrous sto - ry, Hear them chant in hymns of joy, "Glo - ry in the high-est—glo - ry! Glo - ry be to God most high!

Hear them tell the wondrous sto - ry, Hear them chant in hymns of joy, "Glo - ry in the high-est—glo - ry! Glo - ry be to God most high!

Hear them chant in hymns of joy,

UNIONVILLE. 8s & 7s. (Double.)

FINE. D. C.

{ Love di - vine, all love ex - cel - ling! Joy of heav'n, to earth come down: }
{ Fix in us thy hum - ble dwelling, All thy faith-ful mer - cies crown. } Je - sus! thou art all com - pas-sion, Pure, un - bounded love thou art;
D. C. Vis - it us with thy sal - va - tion, En - ter ev - ery trembling heart!

FINE. D. C.

Moderato.

HARVEST. 8s & 7s. (6 lines. Peculiar.)

When thy har - vest yields thee pleasure, Thou the gold - en sheaf shalt bind; To the poor be-longs the treas - ure Of the scattered ears be - hind; This thy

When thy har - vest yields thee pleasure, Thou the gold - en sheaf shalt bind; To the poor be-longs the treas - ure Of the scattered ears be - hind; This thy

God or-dains to bless The wid-ow and the fa - ther - less.

God or-dains to bless The wid-ow and the fa - ther - less.

GAINESVILLE. 8s & 7s. (6 lines.) G. F. R.

Moderato.

1. What is life? 'tis but a va - por, Soon it van - ish - es a - way;

2. See that glo - ry, how re - splen-dent, Bright-er far than fan - cy paints;

Life is but a dy - ing ta - per; O my soul! why wish to stay? Why not spread thy wings, and fly Straight to yon - der world of joy?

There in ma - jes - ty trans-cen-dent, Je - sus reigns—the King of saints: Spread thy wings, my soul! and fly Straight to yon - der world of joy.

Moderato.

WANDERER. 8s & 7s.

Lowell Mason.

1. Tell us, wanderer! wildly roving From the path that leads to peace, Pleasure's false enchantment loving, When will thy de-lu-sion cease? When will thy de-lu-sion cease?

2. Once, like thee, by joys surrounded, We could kneel at pleasure's shrine, Then our brightest hopes were bounded By delights as false as thine, By delights as false as thine.

Gently.

ISRAEL. 8s & 7s. (Double.)

From Pleyel. Furnished by Dr. Mason.

FINE. D. C.

{ Is-rael's Shepherd, guide me, feed me, Through my pil-grim-age be-low, }
{ And be-side the wa-ters lead me, Where thy flock re-joi-cing go. } Lord, thy guar-dian pres-ence ev-er, Meek-ly kneel-ing I im-plore;
D. C. I have found thee, and would nev-er, Nev-er wan-der from thee more.

FINE. D. C.

Not too Slow.

PEACE. 8s & 7s.

G. F. R.

1 Sweet the mo-ments, rich in bless-ing, Which be-fore the cross I spend; Life, and health, and peace pos-sess-ing, From the sin-ner's dy-ing Friend.

2. Tru-ly bless-ed is this sta-tion, Low be-fore his cross to lie; While I see di-vine com-pas-sion Beaming in his gra-cious eye.

Cheerfully.

FABEN. 8s & 7s. (Double.)

J. H. Wilcox.

1. Love di - vine! all love ex - cel - ling; Joy of heaven, to earth come down: Fix in us thy hum-ble dwell - ing, All thy faith - ful mer-cies crown.

2. Come! al-might - y to de - liv - er, Let us all thy life re - ceive! Sud-den - ly re-turn, and nev - er, Nev - er more thy tem-ples leave.

Je - sus! thou art all com - pas - sion, Pure, un - bound - ed love thou art; Vis - it us with thy sal - va - tion, En - ter ev - ery trem-bling heart.

Thee we would be al-ways bless - ing, Serve thee as thy hosts a - bove; Pray, and praise thee without ceas - ing, Glo - ry in thy pre - cious love.

DERRY. 8s & 7s. (6 lines.)

Hark! ten thou - sand harps and voi - ces Sound the note of praise a - bove—
Je - sus reigns, and heaven re - joi - ces: Je - sus reigns, the God of love.

See, he sits on yon - der throne; Je - sus rules the world a - lone

Not too Slow.

TREASURE. 8s & 7s.

1. O, lay not up, up - on this earth, Your hopes, your joys, your treas-ure; Here sor - row clouds the pilgrim's path, And blights each opening pleas- ure;

2. O, thith - er let your souls a - rise, Your warmest hopes be tend - ing; With ea - ger grasp pur-sue the prize, Where an - gel forms are bend - ing.

Here moths cor - rupt, here rust des-troys, And thieves are oft in - vad - ing,— A - bove are found e - ter - nal joys, And bowers of bliss un - fad - ing.

Earth's joys, like dew-drops, fade a - way, Like clouds its vis - ions van - ish,— A - bove, no night can chase the day, Those joys no change can ban - ish.

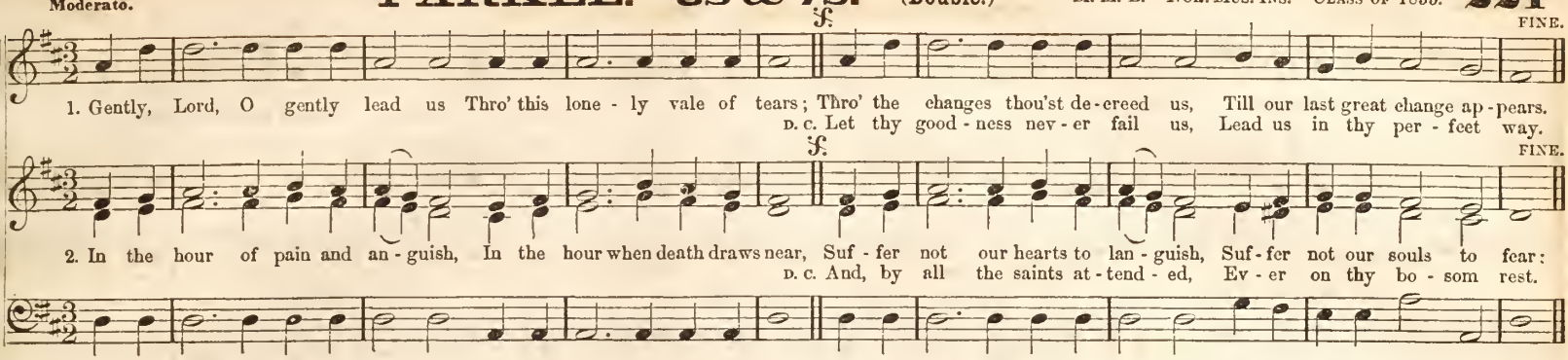
ADSON. 8s & 7s.

From "The Hallelujah." By permission.

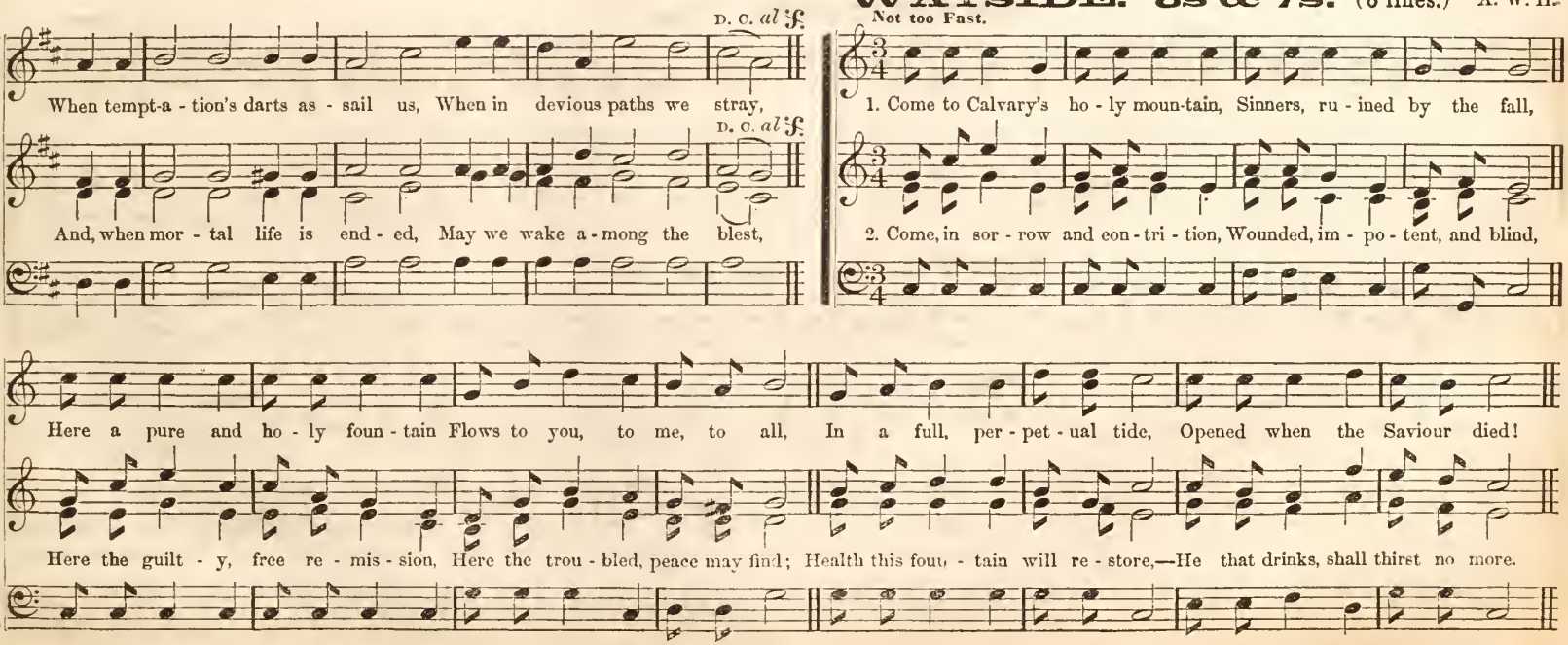
I trust the Lord, up - on his word I rest my soul's well - be - ing; My walk with thee, Lord, here must be By faith, and not by see - ing.

Moderato.

PARKEL. 8s & 7s. (Double.)



WAYSIDE. 8s & 7s. (6 lines.) A. W. H.



Andantino.

KIMBALL. 8s & 7s.

E. T. Root.

1. Light of those whose dreary dwell-ing Bor - ders on the shades of death! Rise on us, thy - self re - veal-ing, Rise, and chase the clouds be - neath.

2. Thou, of life and light, Cre - a - tor! In our deep-est darkness rise; Scat - ter all the night of na - ture, Pour the day up - on our eyes.

Gently.

SEYMOUR. 7s.

Von Weber.

To thy pas - tures, fair and large, Heavenly Shepherd! lead thy charge; And my couch with ten - derest care, 'Midst the spring-ing grass pre - pare

BETAH. 8s & 7s.

Von Weber.

1. Crown his head with end - less bless-ing, Who, in God, the Father's name, With com - pas - sion nev - er ceas - ing, Comes sal - va - - - tion to pro - claim.

2. Lo! Je - ho-vah, we a - dore thee! Thee, our Sa - viour! thee, our God! From thy throne, let beams of glo - ry Shine thro' all . . . the world a - broad.

Hal - le - lu - jah! Hal - le - lu - jah! A - men, A - - - - - - - men.

Andante.

AUTUMN. 8s & 7s. (Double.)

1. Gen - tly, Lord! O gen - tly lead us, Thro' this lone - ly vale of tears; Thro' the chan-ges thou'st de - creed us, Till our last great change appears:

2. In the hour of pain and an - guish, In the hour when death draws near, Suf - fer not our hearts to lan - guish, Suf - fer not our souls to fear:

When temp - ta - tion's darts as - sail us, When in de - vious paths we stray, Let thy good - ness nev - er fail us, Lead us in thy per - fect way.

And, when mor - tal life is end - ed, Bid us on thy bo - som rest, Till, by an - gel bands at - tend - ed, We a - wake a - mong the blest.

Andante.

BIGELOW. 7s. (6 lines.)

G. F. R.

{ Safe - ly through an - oth - er week God has brought us on our way; }
{ Let us now a bless - ing seek, Wait - ing in his courts to - day: } Day of all the week the best, Em-blem of e - ter - nal rest.

Reverentially.

DOOM. 8s, 7s & 4.

1. See th' eternal Judge descending, View him seated on his throne! Now, poor sinner, now la-menting, Stand and hear thine awful doom: Trumpets call thee—Stand and hear thine awful doom.

2. Now, despisers, look and wonder. Hope and sinners here must part: Louder than a peal of thunder, Hear the dreadful sound, "Depart!" Lost for ev-er, Hear the dreadful sound, "Depart."

ZION. 8s, 7s & 4.

THOMAS HASTINGS.

1. { On the mountain's top ap-pear-ing, Lo! the sa-cred her-ald stands! / Welcome news to Zi-on bear-ing, Zi-on long in hos-tile lands. } Mourning captive! God him-self shall loose thy bands, Mourning captive! God him-self shall loose thy bands.

Reverentially.

SUMMONS. 8s, 7s & 4.

1. Day of judgment, day of wonders! Hark! the trumpet's awful sound, Louder than a thousand thunders, Shakes the vast creation round! How the summons Will the sinner's heart con-found.

2. See the Judge our nature wearing, Clothed in ma-jes-ty divine! Ye, who long for his appearing, Then shall say "This God is mine!" Gracious Saviour! Own me in that day for thine.

ROCHDALE. 8s, 7s & 4s.

1st time. 2d time.

1. { Guide me, O thou great Je - ho - vah, Pil - grim thro' this bar - ren land:
{ I am weak, but thou art might-y; [*Omit.* . . . . .] Hold me with thy powerful hand: Bread of heaven, Bread of heaven, Feed me

2. { O - pen now the crys - tal foun-tain, Whence the heal-ing streams do flow;
{ Let the fi - ery, cloud - y pil - lar [*Omit.* . . . . .] Lead me all my jour-ney thro': Strong De-liv'rer, Strong De - liv'-rer, Be thou

Unison.

till I want no more, Feed me till I want no more.

still my strength and shield, Be thou still my strength and shield.

Andante.

CALORE. 8s, 7s & 4s.

G. F. R.

1. Lead us, heaven - ly Fa - ther! lead us O'er the world's tem - pest - uous sea;

2. Sa - viour, breathe for - give - ness o'er us; All our weak-ness thou dost know;

Guard us, guide us, keep us, feed us, For we have no help but thee: Yet pos - sessing Ev - ery blessing, If our God our Fa - ther be.

Thou didst tread this earth be - fore us, Thou didst feel its keen - est woe; Lone and dreary, Faint and weary, Thro' the des - ert thou didst go.

Gently.

HEAR. 8s, 7s & 4s.

1. Hear, O sin - ner!—mercy hails you, Now with sweetest voice she calls; Bids you haste to seek the Saviour, Ere the hand of jus-tice falls; Hear, O sin - ner!

2. See! the storm of vengeance gathering O'er the path you dare to tread; Hark! the aw - ful thunders roll-ing Loud, and louder o'er your head; Turn, O sin - ner!

Hear, O sin - ner! 'Tis the voice of mer - cy calls.

Turn, O sin - ner! Lest the lightnings strike you dead.

With Energy.

MISSION. 8s, 7s & 4s.

J. T. H.

1. Men of God, go take your sta - tions; Dark-ness reigns throughout the earth:

2. Of his gos - pel not a - sham-ed— 'Tis the power of God to save;

Go— pro - claim a - mong the na - tions, Joy - ful news of heavenly birth: Bear the tid - ings, Bear the tid - ings—Tid- ings of the Sa - viour's birth.

Go where Christ was nev - er nam - ed, Pub - lish free-dom to the slave: Bless - ed free-dom! Bless-ed free-dom! Free-dom Zi - on's chil - dren have.

Andante.

GUIDANCE. 8s, 7s & 4s.

G. H. Nor. Mus. Ins. Class of 1855.

1. Yes! we trust the day is breaking; Joy-ful times are near at hand; God, the mighty God, is speaking By his word, in ev-ery land; When he chooses,

2. While the foe becomes more daring, While he en-ters like a flood, God, the Saviour, is pre-par-ing Means to spread his truth a-broad: Ev-ery language,

When he choos-es, Dark-ness flies at his command.

Ev-ery lan-guage Soon shall tell the love of God.

LOOK. 8s, 7s & 4s.

L. Mason.

1. O'er the gloom-y hills of dark-ness, Look, my soul, be still, and gaze;

2. Let the dark, be-night-ed pa-gan, Let the rude bar-ba-rian see

See the prom-is-es ad-vane-ing To a glo-rious day of grace! Blessed jubilee! Blessed jubilee! Let thy glo-rious morning dawn!

That di-vine and glo-rious con-quest Once ob-tained on Cal-va-ry: Let the gos-pel, Let the gos-pel Loud re-sound from pole to pole.

228 Moderato. **TOKEN. 8s, 7s & 4s.** (Peculiar.) (Closing Hymn.) W. M.

1. Of thy love some gracious to - ken, Grant us, Lord, be - fore we - go; Bless the word which has been spok - en, Life and peace on all be - stow. When we

2. Then, O Lord of mer-cy, hear us, Guard our souls from ev-ery foe; In all pe - ril be thou near us, In our weak-ness strength bestow. God of

join the world a - gain, Let our hearts with thee re - main; Oh, di - rect us, Oh, pro-tect us, Till we gain the heavenly shore, Where thy peo - ple want no more.

Is - rael, be our stay, While we tread life's rugged way; Nor for - sake us Till thou take us Far from earth, to dwell with thee Thro' a bright e - ter - ni - ty.

HAMDEN. 8s, 7s & 4. Lowell Mason. 1843.

{ Guide me, O thou great Je - ho - vah, Pil - grim thro' this bar - ren land: }
{ I am weak, but thou art might - y, Hold me with thy power-ful hand; } Bread of heav - en, Feed me till I want no more.

HARLAND. 7s & 6s.

Gently.

1. The mel-low eve is glid-ing Se-rene-ly down the west; So, ev-ery care sub-sid-ing, My soul would sink to rest. The woodland hum is ring-ing The daylight's gen-tle close; May an-gels round me,

2. The evening star has light-ed Her crystal lamp on high; So, when in death be-night-ed, May hope il-lume the sky. In gold-en splen-dor dawn-ing The morrow's light shall break; O, on the last bright

singing, Thus hymn my last re-pose.

morning May I in glo-ry wake.

LEIGH STREET. 7s & 6s.

Allegretto.

W. M.

1. Roll on, thou mighty o-ccan! And, as thy billows flow, Bear mes-sen-gers of mer-cy To

2. O thou e-ter-nal Rul-er! Who hold-est in thine arm The tempests of the o-cean, Pro-

ev-ery land be-low. A-rise, ye gales! and waft them Safe to the destined shore; That man may sit in dark-ness, And death's black shade no more.

-tect them from all harm! Thy pres-ence e'er be with them Where-ev-er they may be, Though far from us who love them—Still let them be with thee.

STILLING. 7s & 6s.

G. F. R.

1. When shall the voice of sing - ing Flow joy - ful - ly a - long?
When hill and val - ley ring - ing In one tri - umphant song,
Pro-claim the con - test end - ed, And him who once was slain,

2. Then from the crag - gy moun - tains The sa - cred shout shall fly,
And sha - dy vales and foun - tains Shall ech - o the re - ply;
High tower and low - ly dwell - ing Shall send the cho - rus round,

A - gain to earth de-scend - ed, In right-cousness to reign.
All hal - le - lu - jah swell-ing, In one e - ter - nal sound.

ARME. 7s & 6s.

Moderato.

1. In time of tri - bu - la-tion, Hear, Lord, my fee-ble cries; With humble sup - pli - ca-tion,

2. The days of old, in vision, Bring banished bliss to view; The years of lost fru - i - tion

To thee my spi - rit flies; My heart with grief is break-ing, Scarce can my voice complain; Mine eyes, with tears kept waking, Still watch and weep in vain.

Their joys in pangs re - new; Remembered songs of glad - ness, Thro' night's lone silence brought, Strike notes of deeper sad - ness, And stir desponding thoughts.

Moderato.

EDFORD. 7s & 6s.

1. O that the Lord's sal-va-tion Would out of Zi-on come, To heal his ancient na-tion, To lead his out-casts home. How long the ho-ly cit-y Shall

2. Let fall thy rod of ter-ror, Thy sav-ing grace im-part; Roll back the vail of er-ror, Re-lease the fettered heart; Let Is-rael, home re-turn-ing, Their

heathen feet pro-fane? Return, O Lord! in pit-y, Rebuild her walls a-gain.

lost Mes-si-ah see; Give oil of joy for mourning, And bind thy church to thee.

ELMSFORD. 7s & 6s. (Trochaic.)

1. Bless Je-ho-vah, Oh my soul! With all thy powers combined; Thou, my

2. God in heaven has fixed his throne, His king-dom rul-eth all; An-gels

heart, his name extol, His fa-vors keep in mind: Who for-giv-eth all thy sins, And thy dis-eas-es heals: Who thy life from evil screens, And crowning grace reveals.

make his glory known, Who hear and do his call. Praise him, mighty hosts on high, Who ex-e-cute his word: Praise him thro' the earth and sky, My soul, adore the Lord.

ROBBINS. 7s & 6s.

1. To thee, my God and Sa-viour, My heart ex- ult-ing springs; Re-
-joi-cing in thy fa - vor, Al- [*Omit* - - - - - - -] mighty King of kings! My voice in sup-pli - ca - tion, Well pleas-ed thou shalt hear: O grant me thy sal-

2. By grace divine sup - port-ed, A - long life's weary road, With
heavenly hosts es- cort-ed, Up [*Omit* - - - - - - -] to their bright abode; I'll cel - e-brate thy glo - ry, With all thy saints above, And tell the wondrous

- - va - tion, And to my soul draw near.

sto - ry Of thy re - deeming love.

With Expression.

LEAVITT. 6s & 4s. (Peculiar.)

1. To - day the Sa - viour calls Ye wan-d'rers home: O, ye be-night-ed souls, Why long - er roam?

2. To - day the Sa - viour calls; O, hear him now; With-in these sa - cred walls To Je - sus bow.

OAK. 6s & 4s.

From "The Hallelujah." By permission.

{ I'm but a stranger here, Heaven is my home; }
{ Earth is a des - ert drear, Heaven is my home; } Dan - ger and sor - row stand Round me on ev - ery hand; Heaven is my fa - ther-land, Heaven is my home.

Joyfully.

FIELD. 6s & 4s. (Thanksgiving Hymn.)

1. The God of har-vest praise, In loud thanksgiving raise Hand, heart, and voice; The val - leys laugh and sing, For - ests and moun-tains ring, The
2. Gar - den and orchard ground, Au-tumnal fruits have crowned, The vintage glows: Here plen - ty pours her horn; There the full tide of corn, Swayed
3. The God of har-vest praise; Hands, hearts, and voices raise, With one ac - cord; From field to gar - ner throng, Bear - ing your sheaves a - long; And
plains their trib - ute bring, The streams re - joice.
by the breath of morn, The land o'er - flows.
in your har - vest song, Bless ye the Lord.

Maestoso.

UNITY. 6s & 4s.

W. M.

1. Praise ye Je - ho - vah's name, Praise thro' his courts pro - claim, Rise and a - dore: High o'er the heavens a - bove Sound his great acts of love, While his rich grace we prove, Vast as his power.
2. Now let the trum-pet raise Sounds of tri - umph-ant praise, Wide as his fame: There let the harp be found; Or - gans, with sol - emn sound, Roll your deep notes a - round, Filled with his name.
3. While his high praise ye sing, Shake ev - ery sound-ing string; Sweet the ac - cord! He vi - tal breath be - stows; Let ev - ery breath that flows His no - blest fame dis - close— Praise ye the Lord.

Gently.

CROWN. 6s & 4s.

1. Low-ly and sol-emn be Thy chil-dren's cry to thee, Fa-ther di-vine— A hymn of suppliant breath, Owning that life and death A-like are thine.

2. O Fa-ther, in that hour, When earth all helping power Shall dis-a-vow—When spear, and shield, and crown In faint-ness are cast down, Sustain us, thou.

3. By him who bow'd to take The death-cup for our sake, The thorn, the rod— From whom his last dis-may Was not to pass a-way, Aid us, O God.

Maestoso.

AMERICA. 6s & 4s.

National Hymn.

My country, 'tis of thee, Sweet land of lib-er-ty, Of thee I sing: Land, where my fathers died; Land of the pilgrim's pride; From ev-ery mountain side Let freedom ring.

With Expression.

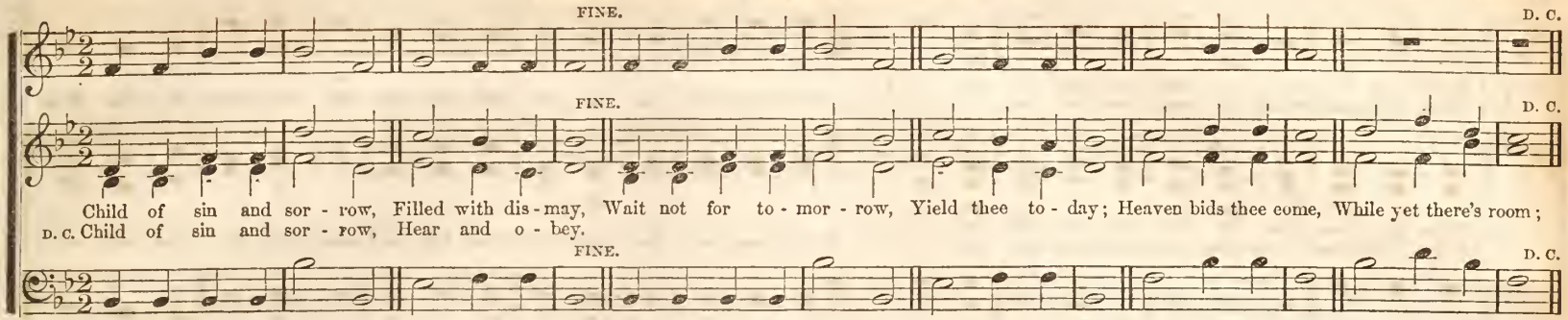
NEAR. 6s & 4s.

1. Nearer, my God, to thee, Nearer to thee, E'en tho' it be a cross That rais-eth me; Still all my song shall be, Nearer, my God, to thee—Near-er to thee!

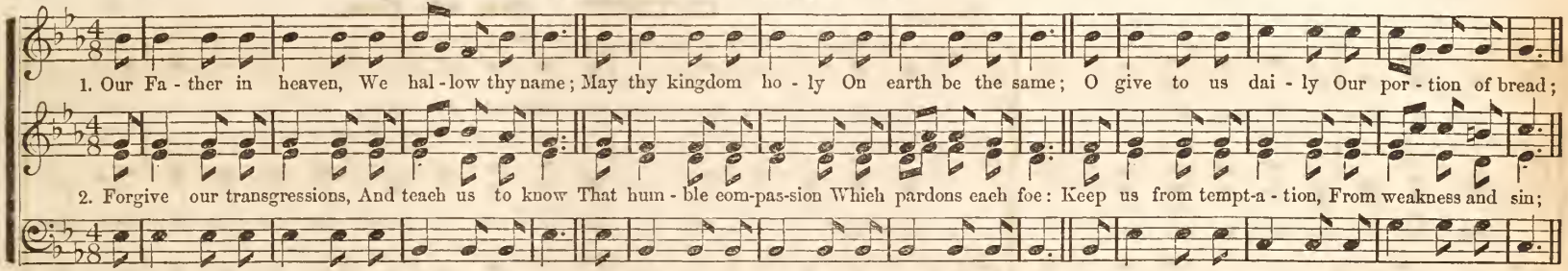
2. Tho', like the wander-er, The sun gone down Darkness be o-ver me, My rest a stone; Yet in my dreams I'd be Nearer, my God, to thee—Near-er to thee!

3. There let the way appear Steps un-to heaven, All that Thou sendest me, In mer-cy given; An-gels to beckon me Nearer, my God, to thee—Near-er to thee!

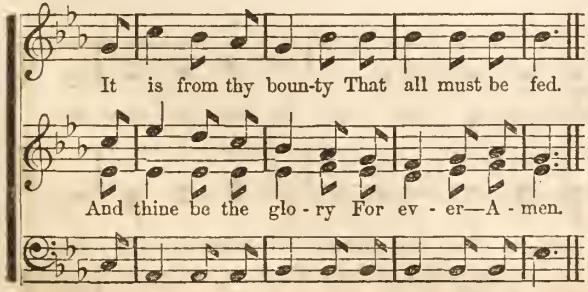
AVA. 6s & 4s. (Peculiar.)

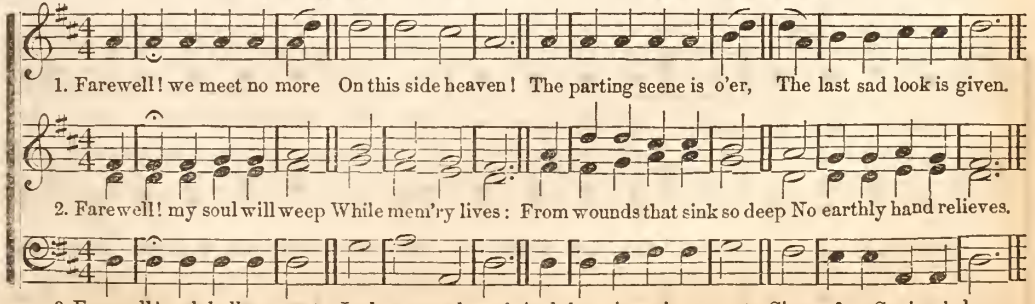


ADON. 6s & 5s.



FAREWELL. 6s & 4s.





Moder

WREATH. 6s & 5s.

1. When shall we meet a - gain? Meet ne'er to sev - er?
When will peace wreath her chain Round us for ev - er?
Our hearts will ne'er re - pose, Safe from each blast that blows, In this dark vale of woes, Nev - er— no, nev - er!

2. When shall love free - ly flow Pure as life's riv - er?
When shall sweet friend-ship glow Changeless for ev - er?
Where joys ee - les - tial thrill, Where bliss each heart shall fill, And fears of part - ing chill Nev - er— no, nev - er!

Moderato.

GIFT. 6s & 5s.

1. If life's pleasures charm thee, Give them not thy heart; Lest the gift en - snare thee From thy God to part. If dis - tress be - fall thee, Pain - ful though it be, Let not grief ap - pall thee, To thy Sa - viour flee.

2. When earth's prospects fail thee, Let it not dis - tress; Bet - ter com - forts wait thee, Christ will free - ly bless. Let not death a - larm thee, Shrink not from his blow; For the con - flict arm thee, Tri - umph o'er the foe.

FLOY. 6s & 9s.

1. O how hap - py are they Who the Sa - viour o - bey, And have laid up their treasure a - bove; Tongue can nev - er ex-press The sweet com - fort and peace

2. That sweet com-fort was mine, When the fa - vor di - vine I received thro' the blood of the Lamb; When my heart first believed, What a joy I received,

Of a soul in its ear - li - est love.

What a heav - en in Je - sus' . . name!

Moderato.

SILVA. 6s & 7s.

J. M. Pelton

1. Down from the wil-low bough My slumbering harp I'll take, And bid its si - lent strings To

2. Love, Love di - vine, I sing: Oh, for a se - raph's lyre, Bathed in Sil - va's stream, And

3. Love, Love on earth ap - pears! The wretched throng his way: He bear - eth all their griefs, And

heavenly themes a-wake: Peaceful let its breathings be, Soft and sooth - ing har - mo - ny, Peaceful let its breathings be, Soft and soothing har - mo - ny.

touched with holy fire: Lof - ty, pure, the strain should be, When I sing of Cal - va - ry, Lofty, pure, the strain should be, When I sing of Cal - va - ry.

wipes their tears a - way: Soft and sweet the strain should be, Saviour, when I sing of thee, Soft and sweet the strain should be, Saviour, when I sing of thee.

Cheerfully.

VINTON. 6s & 9s.

G. F. Root.

Come a - way to the skies, My be - lov - ed, a - rise, And re - joice in the day thou wast born; On this fes - ti - val day, Come ex - ult - ing a -

Come a - way to the skies, My be - lov - ed, a - rise, And re - joice in the day thou wast born; On this fes - ti - val lay, Come ex - ult - ing a -

way, And with sing - ing to Si - on re - turn.

way, And with sing - ing to Si - on re - turn.

Moderato.

WON. 6s & 10s.

Thou, who didst stoop be - low To drain the cup of woe, And wear the

Thou, who didst stoop be - low To drain the cup of woe, And wear the

form of frail mor - tal - i - ty, Thy bless-ed la - bors done, Thy crown of vic - tory won, Hast passed from earth, passed to thy home on high.

form of frail mor - tal - i - ty, Thy bless-ed la - bors done, Thy crown of vic - tory won, Hast passed from earth, passed to thy home on high.

Moderato.

ELDRED. 6s, 7s & 8s.

1. Hark! hark! a shout of joy! The world, the world is call - ing; From east and west, and north and south, See Sa - tan's kingdom fall - ing.

2. Wake, wake the church of God, And dis - si - pate thy slum - bers; Shake off thy dead - ly ap - a - thy, And mar - shal all thy num - bers.

Gently.

PLANT. 6s & 10s.

Wilt thou not vis - it me? The plant be - side me feels thy gen - tle dew; Each blade of grass I see, From thy deep earth its quickening moisture drew.

With Expression.

VALE. 7s & 4s.

1. When the vale of death ap - pears, Faint and cold this mor - tal clay,
Blest Re - deem - er, soothe my fears, Light me thro' the gloomy way;
Break the shad - ows, Break the shad - ows, Ush - er in e - ter - nal day.

2. Up-ward from this dy - ing state Bid my wait - ing soul as - pire;
O - pen thou the crys - tal gate; To thy praise at - tune my lyre;
Then tri - umphant, Then tri - umphant, I will join th'im-mor - tal choir.

Gently.

COME. 3s & 6s.

1. Sin - ner, come, 'Mid thy gloom, All thy guilt con - fess - ing; Trem-bling now, Con - trite bow, Take the of - fered bless - ing.

2. Sin - ner, come, While there's room—While the feast is wait - ing; While the Lord, By his word, Kind - ly is in - vit - ing.

MANVILLE. 4s, 7s & 5s. (Closing Hymn.)

From "The Hallelujah." By permission.

1. Some sweet sa - vor Of thy fa - vor, Shed a - broad in ev - ery heart; Homeward as to thee we go, Leaving guilt and fear be - low; Blessing, praising,

2. Hear, O hear us, And be near us, In each dark and try - ing hour; Thy rich grace on us bes - tow, Lest we cold and careless grow; Gracious Saviour,

Without ceasing, Bid us, Lord, de - part.

Keep us ev - er Safe from ev - ery foe.

Moderato.

YEAR. 4s & 6s.

1. An - oth - er year Has told its four - fold tale, And still I'm here A traveler in the vale.

2. Ah! not a few Who seemed life's toils to brave, Are hid from view, With - in the si - lent grave.

Moderato.

ALCERON. 5s & 7s.

1. For-give my fol - ly, O Lord, most ho-ly; Cleanse me from ev - er - y stain; For thee I languish; Pi - ty my an-guish, Nor let my sighing be vain.

2. Deeply re - pent-ing, Sore-ly la - menting All my de - partures from thee; And now re - turn-ing, Thine absence mourning, Lord, show thy merey to me.

3. Sin - ful, un - worthy, Trembling be - fore thee, Here at thy eross will I kneel; Thy love once bleeding, Now in - ter - eed -ing, Shall for my ran - som a - vail.

With Energy.

IDUMEA. 5s & 8s.

G. F. R.

Behold, how the Lord Has girt on his sword, From conquest to conquest proeeeds! How happy are they Who live in this day, Aud witness his wonder -ful deeds!

MARBLE. 5s & 8s.

From "The Hallelujah." By permission.

1. Blessed be thy name, Jesus Christ! the same Yes-ter - day, to-day, for ev- er; What from thee, my Lord, shall sever, While I hear thy voiee, And in thee re - joiee.

2. Guide me with thine eye, Warn to fight or fly, When the foe, a li - on rag - ing, Or with serpent guile as - suaging, Comes in wrath to tear, Or by fraud en -snare.

242 Moderato.

PAREA. 5s & 6s.

G. F. R.

1. Our Saviour a - lone, The Lord let us bless, Who reigns on his throne, The Prince of our peace; Who ev - er - more saves us, By shedding his blood:

2. We thank-ful - ly sing Thy glo - ry and praise, Thou mer - ci - ful spring Of pi - ty and grace; Thy kindness for ev - er To men we will tell,

All hail, ho - ly Je-sus, Our Lord and our God.

And say, our dear Saviour Redeemed us from hell.

Gently.

ROSWELL. 5s & 9s.

1. Midst sor-row and care There's one that is near, And ev - er de-lights to re - lieve us.

2. 'Tis Je - sus our friend, On whom we de - pend, For life, and for all its rich bless - ings.

ROSE. 5s & 11s.

From "The Hallelujah." By permission.

All praise to the Lamb! Accepted I am Thro' faith in the Saviour's adorable name; In him I confide, His blood is applied; For me he hath suffered, for me he hath died.

Moderato.

JOURNEY. 5s, 6s & 11s.

Come, let us a - new Our jour - ney pur - sue, Roll round with the year, And nev - er stand still till the Mas - ter ap - pear; His a -

Come, let us a - new Our jour - ney pur - sue, Roll round with the year, And nev - er stand still till the Mas - ter ap - pear; His a -

dor - a - ble will Let us glad - ly ful - fill, And our tal - ents im - prove, By the pa - tience of hope, and the la - bor of love.

dor - a - ble will Let us glad - ly ful - fill, And our tal - ents im - prove, By the pa - tience of hope, and the la - bor of love.

Moderato.

THEMA.* 6s.

G. F. Root.

Ye ho - ly an - gels bright, Who stand be - fore the throne, And live in glo - rious light, Make ye his prais - es known.

Ye ho - ly an - gels bright, Who stand be - fore the throne, And live in glo - rious light, Make ye his prais - es known.

* The part having the theme should be prominent

LAUDA. 6s, 8s & 4s.

G. F. R.

1. Pro - claim the lof - ty praise Of him who once was slain, But now is risen, thro' end - less days, To live and reign:

2. The Son of God a - dore; Ye ran - somed, spread his fame; With joy and glad-ness, ev - er - more, Laud his great name:

He lives and reigns on high, Who bought us with his blood, En - throned a - bove the far - thest sky, Our Sa - viour God.

Let ev - ery tongue con - fess That Je - sus Christ is Lord, And ev - ery crea - ture join to bless Th' in - car - nate word.

Tenderly.

MOUNT. 7s & 4.

1. { Hark! from yon - der mount a - rise Notes of sad - ness—Je - sus dies! On the cross the Lord of lords, Love for guilt - y man re - cords; } Will you, sin - ner, Hear your dy - ing Sa-viour's words?

1. On-ward speed thy conquering flight; An - gel, on - ward speed: Cast a - way thy ra-diant light, Bid the shades re - cede; Tread the i - dols in the dust,

2. Onward speed thy conquering flight; An - gel, on - ward haste: Quick-ly on each mountain's height Be thy standard placed; Let thy bliss - ful ti - dings float

Heathen fanes des - troy, Spread the gos - pel's ho - ly trust, Spread the gos - pel's joy, Spread the gos - pel's ho - ly trust, Spread the gos - pel's joy.

Far o'er vale and hill, Till the sweet-ly ech - oing note Ev - ery bo - som thrill, Till the sweet-ly ech - oing note Ev - ery bo - som thrill.

WELL. 7s & 8s. (Irregular.)

From "The Hallelujah." By permission.

1. What is life? A rapid stream, Rolling on-ward to the ocean. What is life? A troubled dream. Full of in - ci- dent and motion, Such is life, Such is life, Such is life.
2. What is life? The arrow's flight, That mocks the keenest gazer's eye. What is life? A gleam of light Darting thro' a stormy sky, Such is life, Such is life, Such is life.
3. What is life? A var - ied tale, Deeply moving, quickly told. What is life? A vis - ion pale, Van-ish-ing while we be - hold, Such is life, Such is life, Such is life.
4. What is life? A smoke, a vapor, Swiftly mingling with the air. What is life? A dy - ing taper, Glowing but to dis - ap - pear, Such is life, Such is life, Such is life.
5. Such is life: A breath, a span, A moment quickly gone from thee. What is death? O mortal man! Thy entrance in e - ter - nity, Such is death, Such is death, Such is death.

246 Moderato.

WEEP NOT. 7s & 8s. (Peculiar.)

Geo. F. Root.

1. Lift not thou the wail-ing voice; Weep not; 'tis a Chris-tian di - eth: Up, where bless-ed saints re - joice, Ransomed now, the spi - rit fli - eth:

2. They who die in Christ are blest; Ours be, then, no thought of griev - ing: Sweetly with their God they rest, All their toils and trou-bles leav-ing:

High in heaven's own light she dwelleth; Full the song of triumph swelleth; Freed from earth and earthly fail - ing, Lift for her no voice of wail-ing.

So be ours the faith that sav - eth, Hope that ev - ery tri - al brav-eth; Love that to the end en - dur - eth, And, thro' Christ, the crown se-cur-eth.

With Tender Expression.

BROTHER. 6s, 7s & 8s.

1. Broth - er, thou art gone to rest, We will not weep for thee; For thou art now where oft on earth Thy spi - rit longed to be.

2. Broth - er, thou art gone to rest; Thine is an earth - ly tomb; But Je - sus summoned thee a - way; Thy Sa - viour called thee home.

3. Broth - er, thou art gone to rest; Thy toils and cares are o'er; And sor - row, pain, and suffering, now Shall ne'er dis - tress thee more.

4. Broth - er, thou art gone to rest; Thy sins are all for - given; And saints in light have welcomed thee To share the joys of heaven.

Moderato.

HIGHLAND. 7s, 6s & 7s. (Peculiar.)

1. { Hal - le - lu - jah! Praise the Lord, In the heights of glo - ry; Hosts of heaven! with one accord, Shout the joy - ful sto - ry; } Praise him for his mighty deeds, Praise ye him, whose grace ex-ceeds All that heaven in

2. { Praise him with the trumpet's tongue, Far and wide re-sound - ing; Praise him with the harp well strung, While your hearts are bounding; } Praise him with the sweet-toned lyre, Let his praise the lute in - spire; Praise him in a

songs concedes; Worlds of bliss! his praise re - cord.

mighty choir;—Let his praise be loud - ly sung.

ELSTON.* 7s, 6s & 7s.

1. Lamb of God! whose bleeding love We now re - call to mind, Send the answer from above, And

2. By thine ag - o - niz - ing pain, And bloody sweat, we pray— By thy dy - ing love to man, Take

let us mer - cy find: Think on us, who think on thee, Every burdened soul re - lease; Oh re - mem - ber Cal - va - ry, And bid us go in peace.

all our sins a - way: Burst our bonds, and set us free, From all sin do thou re - lease; Oh re - mem - ber Cal - va - ry, And bid us go in peace.

* From "The Hallelujah." By permission.

Moderato.

LANGHORNE. 8s. (Double.)

J. P. H.

Thou Shepherd of Is - rael and mine, The joy and de - sire of my heart, For clos - er com-mu - nion I pine, I long to re -side where thou art;

Thou Shepherd of Is - rael and mine, The joy and de - sire of my heart, For clos - er com-mu - nion I pine, I long to re -side where thou art;

The pas-ture I lan -guish to find, Where all who their Shepherd o - bey, Are fed on thy bo - som re - clined, And screened from the heat of the day.

The pas-ture I lan -guish to find, Where all who their Shepherd o - bey, Are fed on thy bo - som re - clined, And screened from the heat of the day.

Cheerfully.

EUGENE. 8s.

E. H. B.

My Fa-ther, the guide of my youth, To thee for di - rec - tion I fly; O grant me thy light and thy truth, Nor ev - er thy presence de - ny.

RILL. 8s. (Double.)

1. The win - ter is o - ver and gone, The thrush whistles sweet on the spray,
The tur - tle breathes forth her soft moan, The lark mounts and warbles a - way.
Shall ev - e - ry crea-ture a - round Their voices in con - cert u - nite, And

2. Awake, then, my harp, and my lute! Sweet organs, your notes softly swell!
No longer my lips shall be mute, The Saviour's high praises to tell!
His love in my heart shed a - broad, My graces shall bloom as the spring; This

AINSWORTH. 8s & 6s.

FROM "THE HALLELUJAH." BY PERMISSION.

I, the most favored, be found In praising to take less de-light?
tem - ple, his Spi - rit's a - bode, My joy, as my du - ty, to sing.

1. Sing hal - le - lu - jah! Praise the Lord! Sing with a cheerful voice; Ex-alt our God with
2. There we to all e - ter - ni - ty Shall join th'au-gelic lays, And sing, in per-fect
one ac-cord, And in his name re-joice; Ne'er cease to sing, thou ransomed host, To Father, Son, and Holy Ghost, Till in the realms of endless light Your praises shall unite.
harmony, To God, our Saviour's praise; He hath redeemed us by his blood, And made us kings and priests to God; For us, for us the Lamb of God was slain, Praise ye the Lord. Amen.

Cheerfully.

WESTVILLE. 8s.

1. To Je - sus, the crown of my hope, My soul is in haste to be gone; O bear me, ye cher - u - bim, up, And waft me a - way to his throne.

2. My Sa-viour, whom ab - sent I love, Whom, not hav - ing seen, I a - dore; Whose name is ex - alt - ed a - bove All glo - ry, do - min-ion, and power.

3. Dissolve thou these bonds that de - tain My soul from her por- tion in thee; O, strike off this ad - a - mant chain, And make me e - ter - nal -ly free.

PERTH. 8s & 4.

From "The Hallelujah." By permission.

Cre - ate, O God, my pow'rs a - new, Make my whole heart sin - cere and true; { Oh cast me not in wrath a - way, / Nor let thy soul - en - live - ning ray } Still cease to shine

LAMAN. 8s & 4.

Allegretto.

1. Hark, hark! the gospel trumpet sounds, Thro' the wide earth the ech-o bounds! Pardon and peace by Je - sus' blood! Sinners are re - con- ciled to God By grace di - vine.

2. Come, sinners, hear the joy-ful news, Nor longer dare the grace re - fuse; Mercy and justice here combine, Goodness and truth harmonious join T' in-vite you near.

Con Spirito.

TRUMPET. 8s & 4.

1. Hark! how the gos-pel trumpet sounds! Thro' all the world the echo bounds! And Je-sus, by re-deeming blood, Is bring-ing sin-ners back to God, And guides them safe-ly by his word To end-less day.

2. Hail, Je-sus! all-vic-torious Lord! Be thou by all man-kind a-dored! For us didst thou the fight maintain, And o'er our foes the vic-tory gain, That we, with thee might ev-er reign In end-less day.

3. Fight on, ye conquering souls, fight on, And when the conquest you have won, Then palms of vic-tory you shall bear, And in his kingdom have a share, And crowns of glo-ry ev-er wear, In end-less day.

Moderato.

OLGA. 8s & 4s. (Peculiar.)

Arranged by G. F. R.

1. God of eve-ning and of morn-ing, Great Source of all! While our hearts with love are burn-ing,

2. Ob-ject of our soul's de-vo-tion, Thee we a-dore; Thee we praise with sweet e-mo-tion,

T. SOLO. . . . . .

Pros-trate we fall; Now thy sa-cred throne ad-dressing, And our fol-lies all con-fess-ing, We en-treat a Fa-ther's blessing; Lord, hear our call.

This fa-vored hour. Saviour, thou art ev-er wor-thy, All the heavenly host a-dore thee, Saints all cast their crowns be-fore thee, Lord, ev-er-more.

Moderato.

TRACE. 8s & 4s.

L. Mason.

First, or Partial Close. Second, or Final Close.

1. I can not always trace the way Where thou, Al-mighty One, dost move; But I can al-ways, al-ways say, That God is love, God is love.

2. When fear her chilling mantle throws O'er earth, my soul to heav'n a-bove, As to her na-tive home, upsprings, For God is love, God is love.

3. When mystery clouds my darkened path, I'll check my dread, my doubts reprove, In this my soul sweet comfort hath, That God is love, God is love.

Moderato.

BETHER. 8s & 4s.

A-las! how poor and lit-tle worth Are all these glittering toys of earth, That lure us here! The dreams of life that death must break, Alas! be-fore it bids us wake, They dis-ap-pear.

Moderato.

DEVOTION. 8s & 6s.

1. Blest is the hour when cares depart, And earthly scenes are far! When tears of woe for-get to start, And gently dawns up-on the heart De-vo-tion's ho-ly star.

2. Blest is the place where angels bend To hear our worship rise, Whose kindred tho'ts their musings blend, And all the soul's affections tend Be-yond the vail-ing skies.

Gently.

VISTA. 8s. (Double.) Or 8s & 9s.

8s. { Thou Shepherd of Is - rael and mine, The joy and de-sire of my heart, }
{ For closer com-mun-ion I pine, I long to reside where thou art; } The pas-ture I languish to find, Where all who their Shepherd o - bey,

8s & 9s. { Weep not for the saint that as-cends To par-take of the joys of the sky; }
{ Weep not for the seraph that bends With the wor-ship-ing chorus on high: } Weep not for the spi-rit now crowned With the garland to mar - tyr - dom given;

Are fed, on thy bosom re - clined, And screened from the heat of the day.

O, weep not for him, he has found His reward and his refuge in heaven.

Gently.

CEDRON. 8s & 6s.

1. Be - yond where Ce - dron's wa - ters flow, Be - hold the

2. He bows be - neath the sons of men; He cries to

suffering Sa - viour go To sad Geth - se - ma - ne; His coun - te - nance is all di - vine, Yet grief ap - pears in ev - ery line.

God, and cries a - gain, In sad Geth - se - ma - ne; He lifts his mourn - ful eyes a - bove, "My Fa - ther, can this cup re - move?"

Gently.

ALVAH. 8s & 6s.

G. F. R.

1. There is an hour of peaceful rest To mourning wan - derers given, There is a joy for souls distressed, A balm for ev - ery wounded breast; 'Tis found a - lone in heaven.

2. There is a home for weary souls, By sins and sor - rows driven, When tossed on life's tempestuous shoals, Where storms a - rise, and o - cean rolls, And all is drear—'tis heaven.

Andante.

STILLTAN. 8s & 9s.

G. F. R.

{ Weep not for the saint that as - cends To par - take of the joys of the sky; }
{ Weep not for the ser - aph that bends With the wor - ship - ing cho - rus on high; } Weep not for the spi - rit now crowned With the gar-land to mar - tyr - dom given; O! weep not for him—he has found His re - ward and his ref - uge in heaven.

{ Weep not for the saint that as - cends To par - take of the joys of the sky; }
{ Weep not for the ser - aph that bends With the wor - ship - ing cho - rus on high; } Weep not for the spi - rit now crowned With the gar-land to mar - tyr - dom given; O! weep not for him—he has found His re - ward and his ref - uge in heaven.

Allegro.

ULA. 8s, 7s & 6s.

Watchman! on-ward to your sta-tions; Blow the trumpet long and loud;
Preach the gos-pel to the nations, Speak to ev-ery gathering crowd; See, the day is breaking, See the saints a-wak-ing, No more in sad-ness bowed.

Watchman! on-ward to your sta-tions; Blow the trumpet long and loud;
Preach the gos-pel to the na-tions, Speak to ev-ery gathering crowd; See, the day is breaking, See the saints a-wak-ing, No more in sad-ness bowed.

With Energy.

MORN. 8s, 6 & 5s.

1. Lift up your heads in joy-ful hope, Sa-lute the hap-py morn; Each hea-ven-ly power Proclaims the glad hour; Lo, Je-sus the Saviour is born.

T. Solo . .

Cantabile.

REPOSE. 8, 3s & 6.

G. F. R.

1. Ere I sleep, for ev-ery fa-vor This day showed By my God, I do bless my Sa-viour.

2. Leave me not, but ev-er love me; Let thy peace . . Be my bliss, Till thou hence re-move me.

3. And, when o'er in death I slum-ber, Let me rise . . With the wise, Count-ed in their num-ber.

256 Slow and Soft.

FELTON. 9s & 8s.

G. F. R.

1. Bread of the world, in mer - cy broken! Wine of the soul, in mer - cy shed: By whom the words of life were spoken, And in whose death our sins are dead!

2. Look on the heart by sor - row broken! Look on the tears by sin - ners shed! And be thy feast to us the to - ken That by thy grace our souls are fed.

HARP. 9s. (Or 4 lines, by omitting the repeat.)

From "The Hallelujah." By permission.

{ It is good to give thanks to the Lord, And to sing to thy name with delight; }
{ In the morning thy mer - cies re - cord, In the evening thy fa - vors re - cite; } With the lute, and the harp, and the voice, To a - dore thee, ex - alt, and re-joice.

REST. 10s.

Lowell Mason.

1 Hail, happy day! thou day of ho - ly rest, What heavenly peace and transport fill our breast! When Christ, the God of grace, in love descends, And kindly holds communion with his friends.

2 Let earth and all its van - i - ties be gone, Move from my sight, and leave my soul alone; Its flattering, fading glories I des - pise, And to im-mor-tal beauties turn my eyes.

Andantino.

HARVEY. 10, 8 & 6.

How sweet the voice of hope be-yond the grave, Like cool - ing streams in des - ert land, The faint-ing soul to save!

How sweet the voice of hope be-yond the grave, Like cool - ing streams in des - ert land, The faint-ing soul to save!

TUDOR. 10s.

From "The Hallelujah." By permission.

A - gain the day re-turns of ho - ly rest, Which, when he made the world, Jehovah blest; When, like his own, he bade our labors cease, And all be pi-ety—and all be peace.

Moderato.

FALLON. 11s.

1. My rest is in heaven, my rest is not here, Then why should I murmur when trials are near? Be hush'd, my dark spirit, the worst that can come, But shortens my journey, and hastens me home.

2. The thorn and the thistle around me may grow, I would not lie down upon ro - ses be - low; I ask for no portion, seek not to be blest, Till I find in my Saviour my joy and my rest.

3. Afflictions may grieve me, but can not destroy, One glimpse of his love turns them all into joy: And bitterest tears, if he smile but on them, Like dew in the sunshine, grow diamond and gem.

258 Cheerfully.

SANCTUARY. 10s & 11s.

1st Ending. 2d Ending.

1. { House of our God, with cheer-ful an-thems ring, While all our lips and hearts his graces sing;
The opening year his graces shall pro-claim, And all its days be . . . . . vo-cal with his name; } The Lord is good, his

2. { The heaven of heavens he with his boun-ty fills; Ye seraphs bright, on ev-er-blooming hills,
His hon-ors sound; you to whom good a-lone, Un-min-gled, ev-er- . . . . . growing, has been known: } Thro' your im-mor-tal

mercy never end-ing; His blessings in perpetual showers descending.

life, with love in-creas-ing, Proclaim your Maker's goodness never-ceasing.

Moderato.

DELAY NOT. 11s.

W. M.

1. De-lay not! de-lay not! O sin-ner, draw near! The wa-ters of

2. De-lay not! de-lay not! why longer a-buse The love and com-

life are now flow-ing for thee; No price is de-mand-ed, the Sa-viour is here, Re-demp-tion is purchased, sal-va-tion is free.

-pas-sion of Je-sus thy God? A foun-tain is o-pened, how canst thou re-fuse To wash and be cleansed in his par-don-ing blood.

Moderato.

GUARDIAN. 11s.

Arr. from Glaser. Furnished by Dr. Mason.

The Lord is our Shepherd, our Guardian and Guide; Whatev - er we waut he will kind - ly provide: To sheep of his pas - ture his mer - cies a -

The Lord is our Shepherd, our Guardian and Guide; Whatev - er we want he will kind - ly pro-vide: To sheep of his pas - ture his mer - cies a -

-bound, His care and pro - tec - tion his flock will sur-round.

-bound, His care and pro - tec - tion his flock will sur-round.

HENLEY. 11s & 10s.

From the "Hallelujah." By permission.

1. Come un - to me, when shadows darkly gath - er, When the sad
2. Ye who have mourned when the spring-flowers were taken, When the ripe
3. Large are the man - sions in thy Fa-ther's dwell - ing, Glad are the

heart is wea-ry and dis - tressed, Seek - ing for com - fort from your heavenly Fa - ther, Come un - to me, and I will give you rest!
fruit fell rich-ly to the ground, When the loved slept, in brighter homes to wa - ken, Where their pale brows with spirit-wreaths are crowned,

homes that sorrows nev - er dim; Sweet are the harps in ho - ly mu - sic swell - ing; Soft are the tones which raise the heavenly hymn.

Boldly.

RETON. 11s & 8s.

G. F. R.

1. Be joy-ful in God, all ye lands of the earth; O, serve him with gladness and fear; Ex - ult in his presence with music and mirth; With love and devotion draw near.

2. Je - ho - vah is God, and Je- ho - vah a - lone, Cre - a - tor and Ruler o'er all; And we are his peo-ple, his scepter we own; His sheep, and we follow his call.

3. O, enter his gates with thanksgiving and song; Your vows in his temple proclaim; His praise in me - lodious ac-cordance pro-long, And bless his a - dor- a - ble name.

AURORA. 11s & 10s. (Double.)

Arranged from Mozart.

FINE. D. C.

{ Brightest and best of the sons of the morn - ing, Dawn on our darkness, and lend us thine aid; }
{ Star of the east, the ho - ri - zon a - dorn - ing, Guide where the infant Redeemer is laid. } Cold, on his cradle, the dew-drops are shining, Low lies his head with the beasts of the stall;
D. C. Angels a -dore him, in slumber re elin - ing, Maker, and Monarch, and Saviour of all.

Presto.

HAIL. 11s & 10s.

L. Mason.

1. Hail to the brightness of Zion's glad morning! Joy to the lands that in darkness have lain; Hushed be the accents of sorrow and mourning, Zi - on in triumph be - gins her mild reign.

2. Lo! in the desert rich flowers are springing, Streams ever copious are glid-ing a - long; Loud from the mountain-top echoes are ringing, Wastes rise in verdure, and mingle in song.

Gently, Softly.

FERN. 11s.

From "The Hallelujah." By permission.

1. Thou sweet gliding Cedron, by thy silver stream, The Saviour, at midnight, when Cynthia's pale beam Shone bright on the waters, would frequently stray, And lose in their murmurs the toils of the day.

2. How damp were the vapors that fell on his head! How hard was his pillow, how humble his bed! The angels, astonished, grew sad at the sight, And followed their Master with solemn delight.

3. O, gar-den of Ol-i-vet, dear, honored spot! The fame of thy wonders shall ne'er be forgot; The theme most transporting to seraphs above, The triumph of sorrow, the triumph of love.

Cheerfully.

DAY STAR. 11s. (Peculiar.)

G. F. R.

1. Daughter of Zion, awake from thy sadness; Awake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the day-star of gladness; Arise, for the night of thy sorrow is o'er

HODGE. 12s, 11s & 6s.

From "The Hallelujah." By permission.

1. { As, down in the sun-less re-treats of the o - cean, Sweet flowers are springing no mor-tal ean see, }
{ So, deep in my heart, the still prayer of de-vo - tion, Unheard by the world, rises, si - lent, to thee, } My God! si - lent, to thee—Pure, warm, si-lent, to thee.

2. { As, still to the star of its worship, tho' clouded, The needle points faithfully o'er the dim sea; }
{ So, dark as I roam, thro' this wintry world shrouded, The hope of my spirit turns, trembling, to thee, } My God! trembling, to thee—True, fond, trembling, to thee.

BURLINGTON. 12s, 11s & 8.

From "Car. Sacra."

1. The Prince of sal - va - tion in tri - umph is rid - ing, And glo - ry at - tends him a - long his bright way—The news of his grace on the breezes are glid - ing, And na - tions are own - ing his sway.

2. Ride on in thy greatness, thou con - quering Sa - viour, Let thousands of thousands sub -mit to thy reign; Ac-knowledge thy goodness, entreat for thy fa - vor, And fol - low thy glo - ri - ous train.

Moderato.

GONE. 12s & 11s.

1. Thou art gone to the grave, but we will not de - plore thee, Tho' sor - row and dark - ness en - com - pass the tomb; The Sa - viour has passed thro' its por - tals be - fore thee, And the lamp of his love is thy guide thro' the gloom.

2. Thou art gone to the grave, we no long - er be - hold thee, Nor tread the rough paths of the world by thy side; But the wide arms of mer - cy are spread to en - fold thee, And sin - ners may hope, since the Sin - less hath died.

Moderato.

CORRIN. 12s & 8s. (Peculiar.)

1. The Lord is great; ye hosts of heaven, a-dore him, And ye, who tread this earth - ly ball, In ho - ly songs rejoice a - loud be-fore him,

2. The Lord is great; his ma - jes-ty how glorious! Re - sound his praise from shore to shore; O'er sin, and death, and hell, now made vic-to-rious,

And shout his praise who made you all.

He rules and reigns for ev - er - more.

Slowly.

SCOTLAND. 12s.

From Dr. John Clarke Whitefield.

1. The voice of free grace cries, es-cape to the mountain; For Adam's lost race Christ hath opened a fountain,

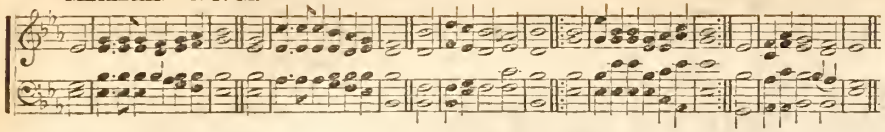
2. With joy shall we stand, when es-caped to the shore, With harps in our hands we will praise him the more.

For sin and un-clean-ness, for ev - ery trans-gression, His blood flows most freely in streams of sal - vation, His blood flows most freely in streams of sal - va - tion.

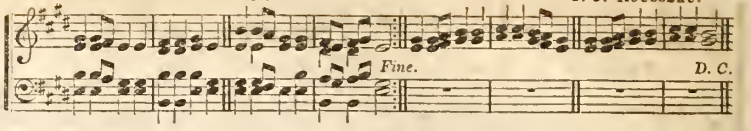
We'll range the sweet plains on the banks of the river, And sing of sal - va - tion for ev - er and ev - er, And sing of sal - va - tion for ev - er and ever.

Halle-lu - jah to the Lamb, who has brought us a pardon, We'll praise him a - gain, when we pass o - ver Jordan, We'll praise him a-gain, when we pass o - ver Jor-dan.

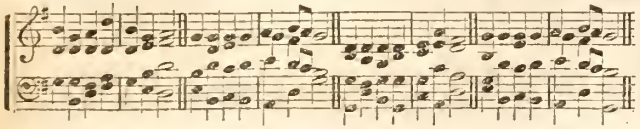
MERIBAH. C. P. M.



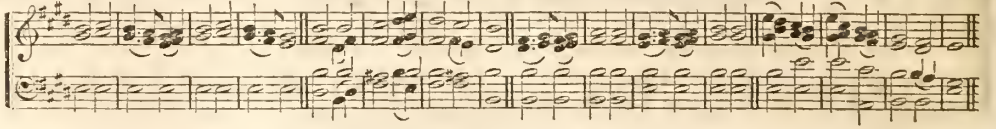
GREENVILLE. 8s & 7s. J. J. ROUSSEAU.



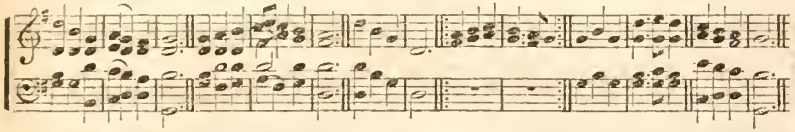
NUREMBURG. 7s. GERMAN.



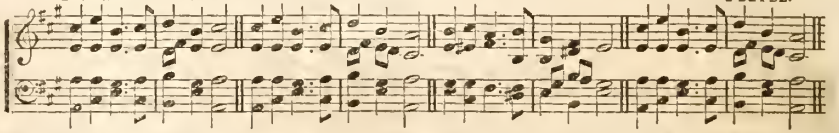
SICILY. 8s & 7s.



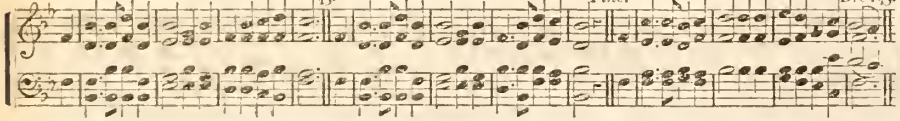
ITALIAN HYMN. 6s & 4s. GIARDINI.



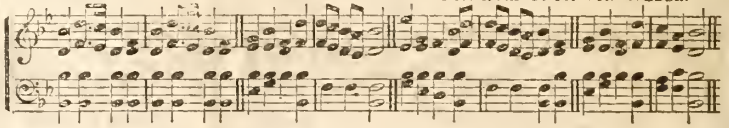
PLEYEL'S HYMN. 7s. PLEYEL.



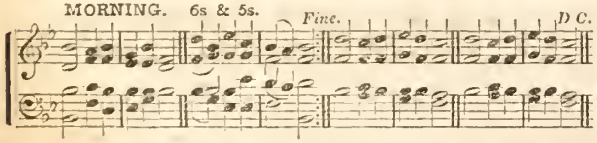
GOODWIN. 7s & 6s. G. J. WEBB.



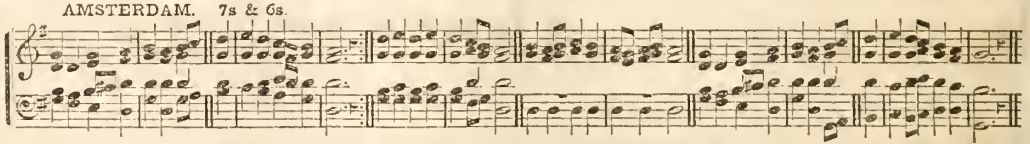
WILMOT. 8s & 7s. Arr. from C. M. VON WEBER.



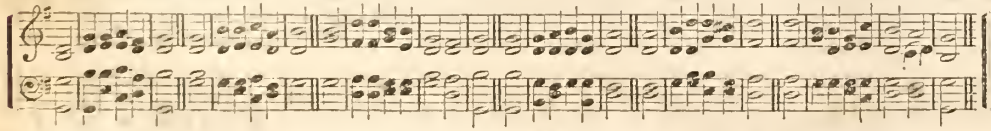
MORNING. 6s & 5s.



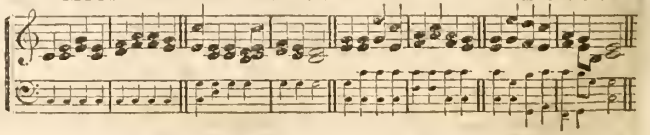
AMSTERDAM. 7s & 6s.



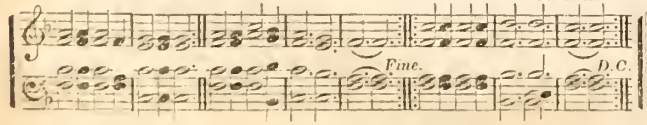
DALSTON. S. P. M. A. WILLIAMS. 1760.



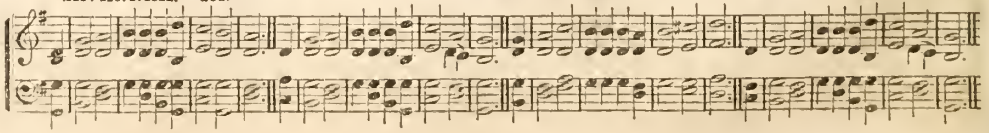
MOUNT VERNON. 8s & 7s. L. MASON.



MARTYN. 7s. MARSH.



SAVANNAH. 10s. From PLEYEL.



BILLOW. 8s, 7s & 4s. 1st time. 2d time. L. Mason.

ROSEFIELD. 7s. Arr. from Rev Dr. Malan.

OLIVET. 6s & 4s. L. Mason. 1832.

FOLSOM. 11s & 10s.

Arr. from Mozart.

LYONS. 10s & 11s. From Haydn.

OLIPHANT. 8s, 7s & 4s.

HINTON. 11s. Old German.

MISSIONARY HYMN. 7s & 6s. L. Mason. 1824.

BENEVENTO. 7s. Double. S Webbe.

HYMN. "The shining shore."

G. F. R.

MODERATO.
QUARTET, or SEMI-CHORUS.

1. My days are glid - ing swift-ly by, And I, a pilgrim stranger, Would not de-tain them as they fly! Those hours of toil and dan-ger—

2. We'll gird our loins, my brethren dear, Our dis-tant home dis-cern-ing; Our ab-sent Lord has left us word, Let ev - ery lamp be burn-ing—

3. Should coming days be cold and dark, We need not cease our sing-ing; That perfect rest nought can molest, Where golden harps are ring-ing—

4. Let sorrow's rud-est tempests blow, Each chord on earth to sev - er, Our King says, come, and there's our home For ev - er, Oh! for ev - er!

CHORUS.

For Oh! we stand on Jordan's strand, Our friends are passing o - ver, And just be-fore the shining shore We may al-most dis - cov - er.

For Oh! we stand on Jordan's strand, Our friends are passing o - ver, And just be-fore the shining shore We may al-most dis - cov - er.

SENTENCE. "The Lord is in his holy temple."

SUITABLE FOR OPENING SERVICE.

ANDANTE e PIANO.

The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly temple, Let all the earth keep si-lence, keep

The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly temple, Let all the earth keep si-lence, keep

Dim.

si-lence be-fore Him, keep si-lence be-fore Him, keep silence be-fore Him; The Lord is in his ho - ly tem-ple.

si-lence be-fore Him, Let all the earth,..... Let all the earth,..... The Lord is in his ho - ly tem-ple.

be-fore him,

ANTHEM. "O praise God in his holiness."

G. F. R.

SUITABLE FOR OPENING OR CLOSING SERVICE, OR FOR THANKSGIVING.

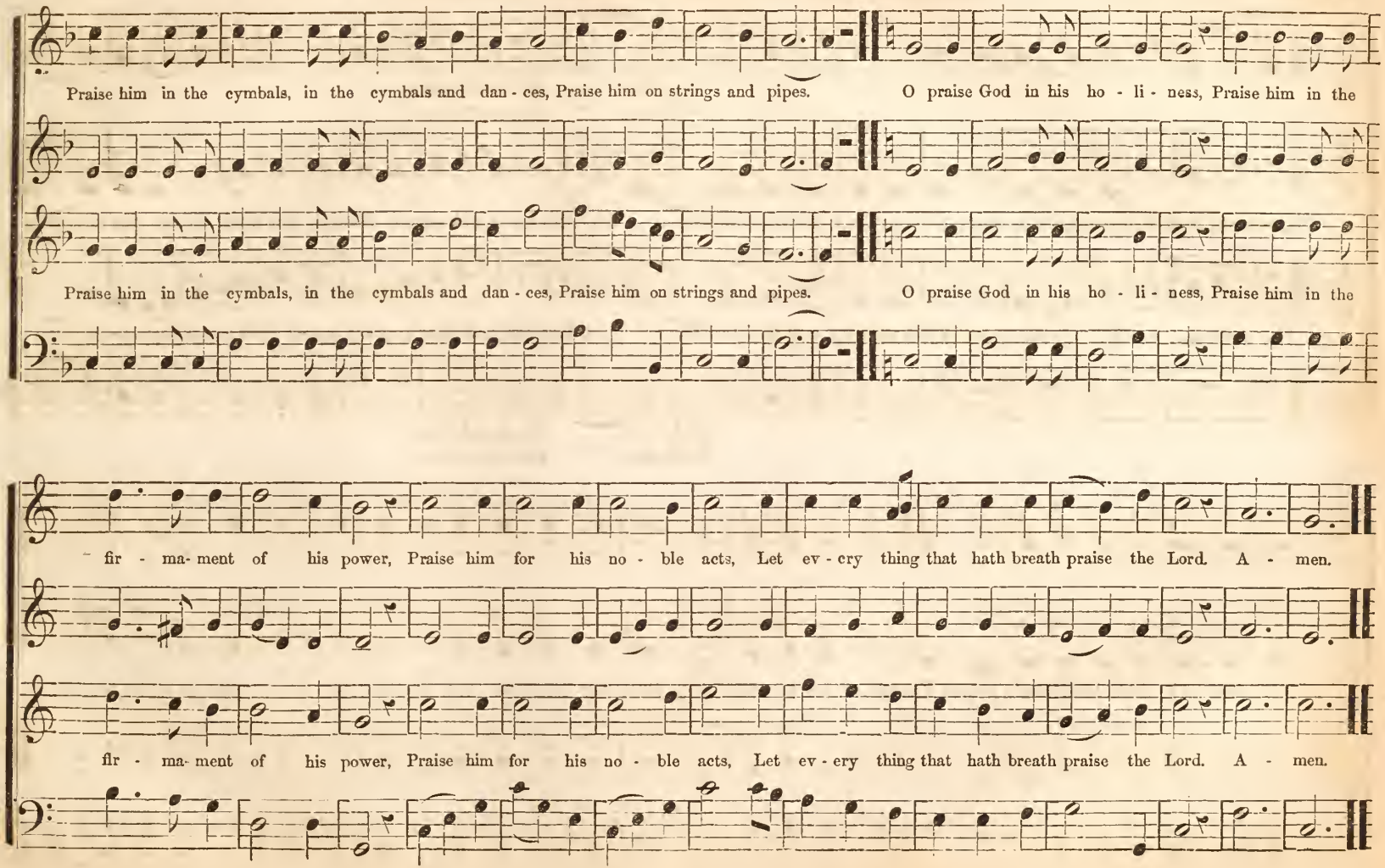
ALLEGRETTO MODERATO.

O praise God in his ho - li - ness, Praise him in the fir - ma- ment of his power; Praise him for his no - ble acts, O praise him ac-

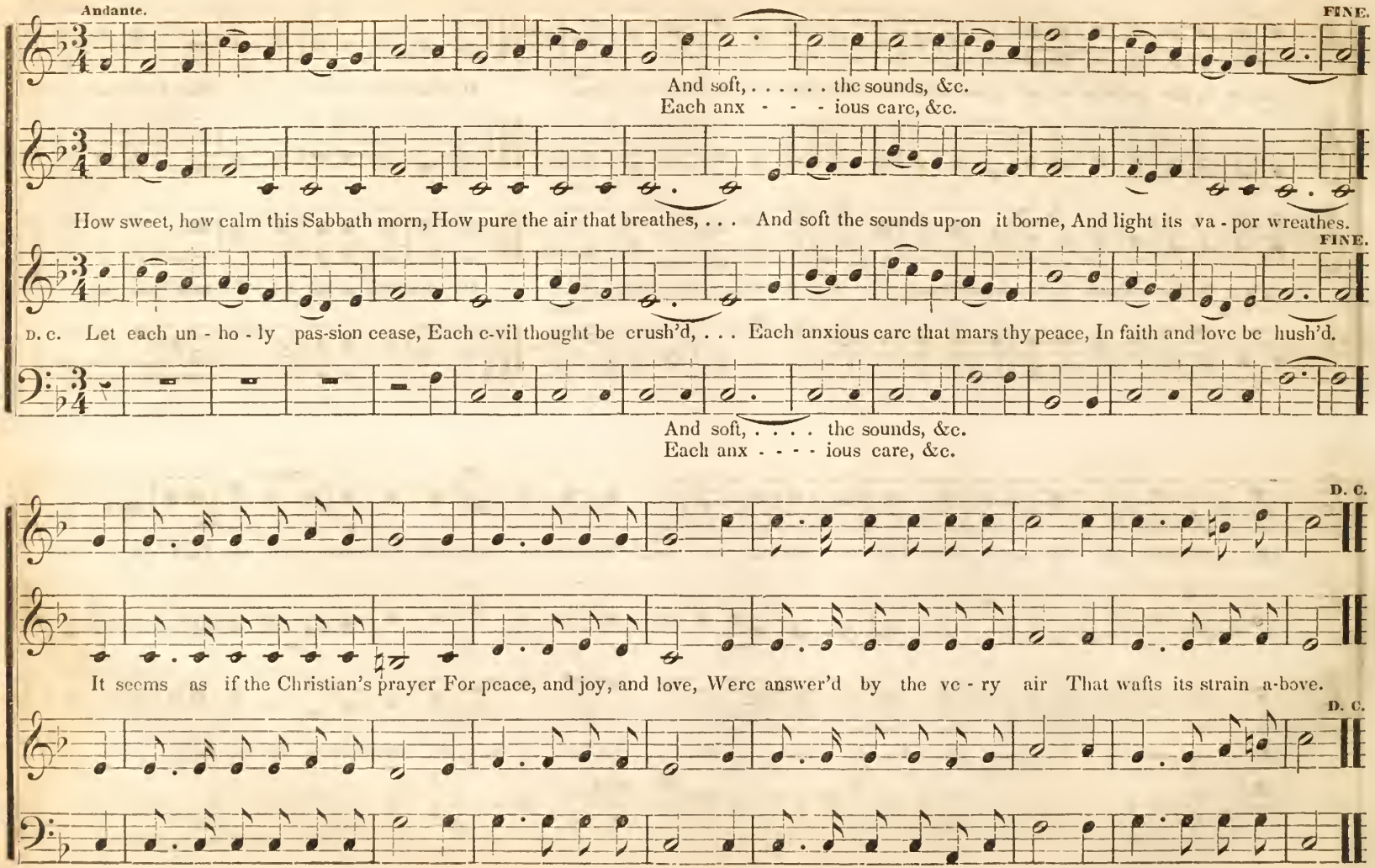
O praise God in his ho - li - ness, Praise him in the fir - ma- ment of his power; Praise him for his no - ble acts, O praise him ac-

- cor - ding to his ex - cel - lent greatness. Praise him in the sound of the trum- pet, of the trum-pet, Praise him up - on the lute and harp,

cor - ding to his ex - cel - lent greatness. Praise him in the sound of the trum- pet, of the trum-pet, Praise him up - on the lute and harp,


Praise him in the cymbals, in the cymbals and dan - ces, Praise him on strings and pipes. O praise God in his ho - li - ness, Praise him in the
Praise him in the cymbals, in the cymbals and dan - ces, Praise him on strings and pipes. O praise God in his ho - li - ness, Praise him in the
fir - ma- ment of his power, Praise him for his no - ble acts, Let ev - ery thing that hath breath praise the Lord. A - men.
fir - ma- ment of his power, Praise him for his no - ble acts, Let ev - ery thing that hath breath praise the Lord. A - men.

OPENING HYMN. "How sweet, how calm."



SENTENCE. "Pray for the peace of Jerusalem."

G. F. Root.*

SUITABLE FOR OPENING OR CLOSING SERVICE, OR DEDICATION.

ANDANTINO.

Pray for he peace of Je - ru - sa - lem! They shall pros-per that love thee;.. Peace be with - in thy hallowed walls, and

Pray for the peace of Je - ru - sa - lem! They shall pros-per that love thee; Peace be with - in thy hallowed walls, and

p Dim. Ritard.

plen - ty with - in thy pal - a - ces; Pray for the peace of Je - ru - sa-lem! of Je - ru - sa-lem!

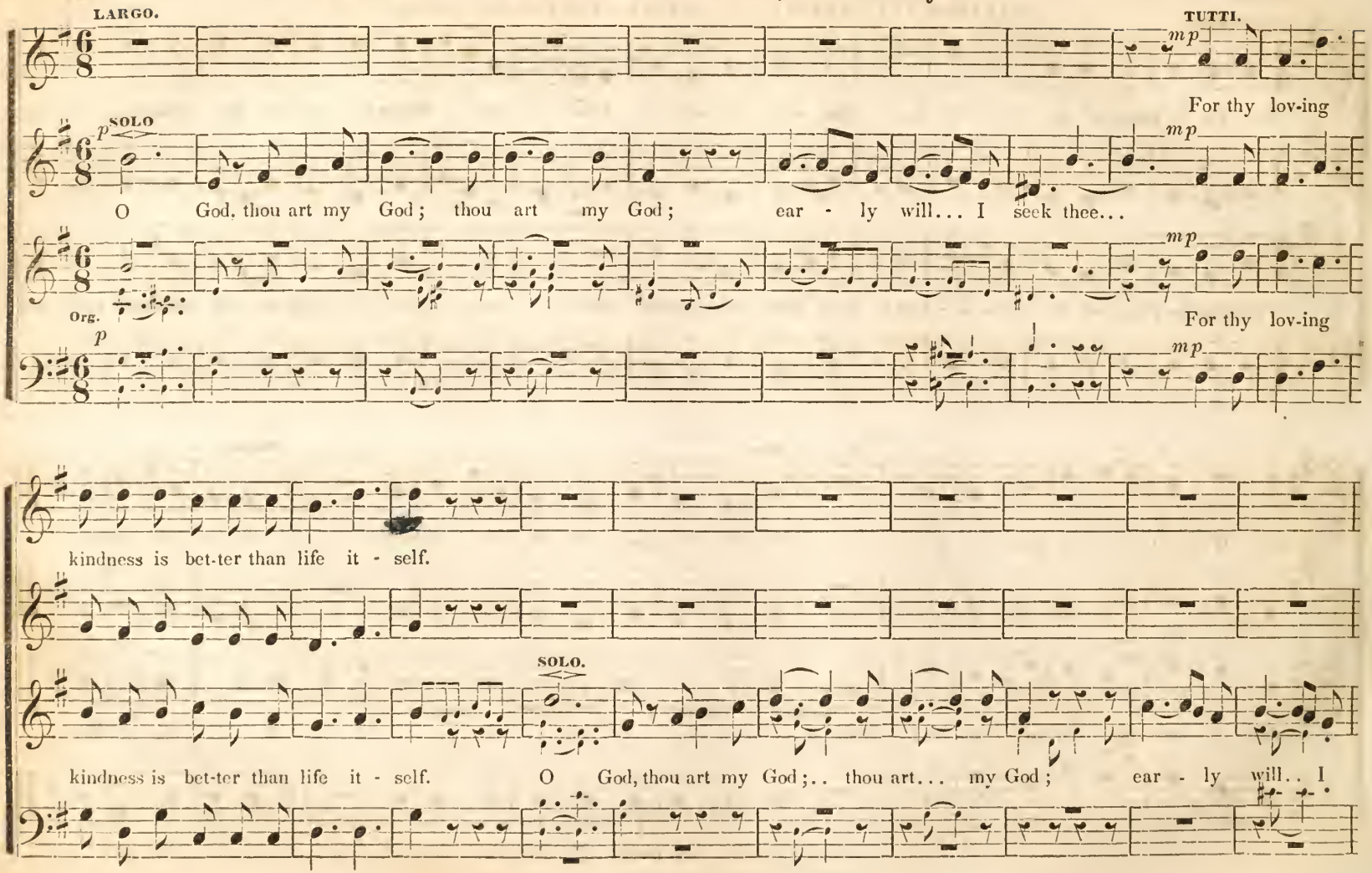
plen - ty with - in thy pal - a - ces; Pray..... of Je - ru - - sa - lem!

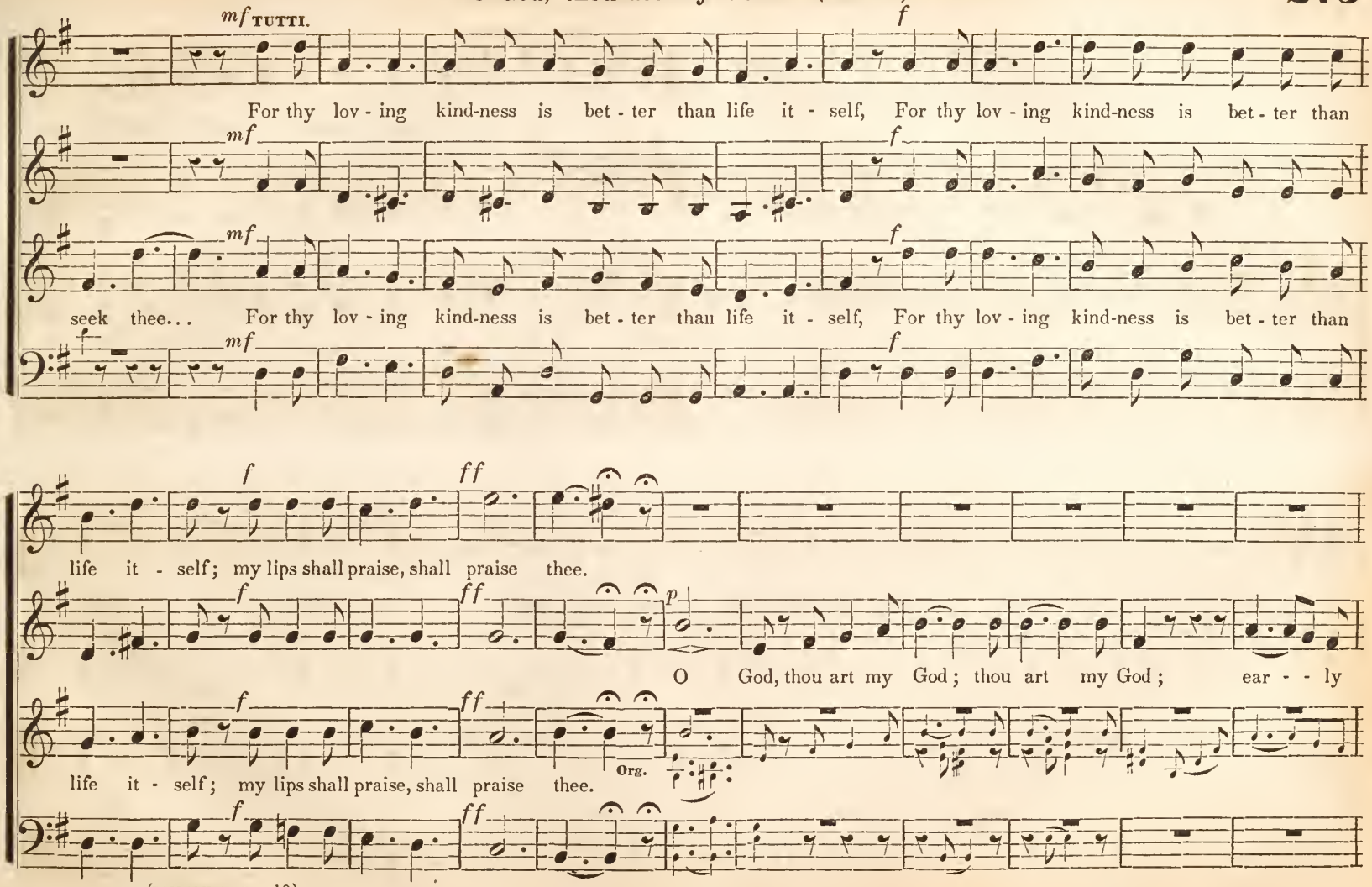
Pray for the peace of Je - ru - sa-lem! of Je - ru - sa-lem!

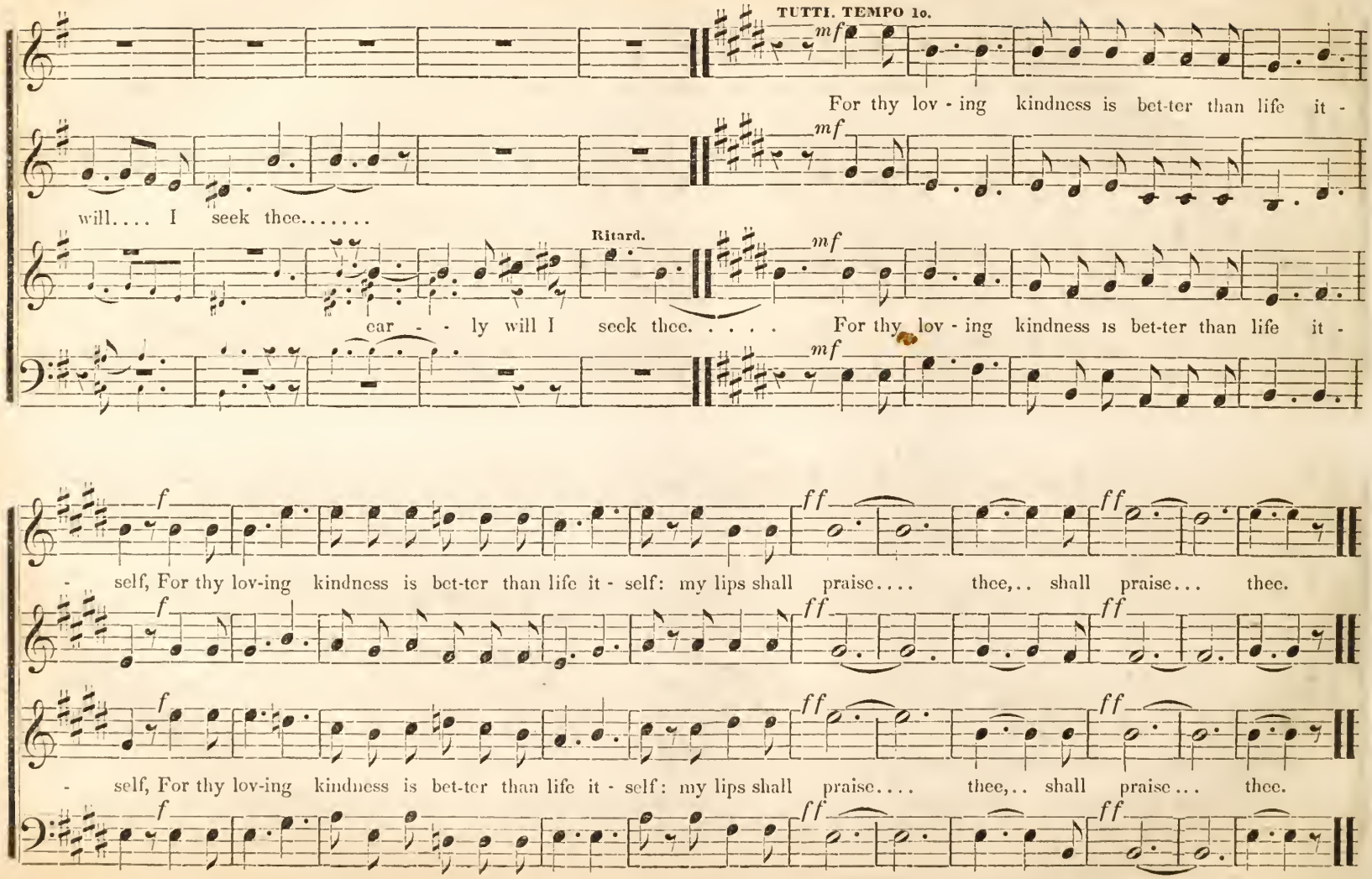
* From the Cantata of "Daniel."

MORNING INVOCATION. "O God, thou art my God."

Geo. H. Curtis.




mf TUTTI.
For thy lov - ing kind-ness is bet - ter than life it - self, For thy lov - ing kind-ness is bet - ter than
seek thee... For thy lov - ing kind-ness is bet - ter than life it - self, For thy lov - ing kind-ness is bet - ter than
life it - self; my lips shall praise, shall praise thee.
O God, thou art my God; thou art my God; ear - - ly
life it - self; my lips shall praise, shall praise thee.
Org.


TUTTI. TEMPO 1o.
mf
For thy lov - ing kindness is bet-ter than life it -
mf
will.... I seek thee.....
Ritard.
mf
ear - - ly will I seek thee. . . . . For thy lov - ing kindness is bet-ter than life it -
mf
f
ff
ff
- self, For thy lov-ing kindness is bet-ter than life it - self: my lips shall praise.... thee,.. shall praise... thee.
f
ff
ff
- self, For thy lov-ing kindness is bet-ter than life it - self: my lips shall praise.... thee,.. shall praise... thee.
f
ff
ff

SENTENCE. "O give thanks."

SUITABLE FOR OPENING SERVICE, OR FOR THANKSGIVING.

MODERATO.

O give thanks, give thanks un - to the Lord, Give thanks un - to the Lord, un - to the Lord,

O give thanks, give thanks un - to the Lord, Give thanks, give thanks un - to the Lord,

O give thanks, give thanks un - to the Lord, Give thanks un - to the Lord, un - to the Lord,

call up - on his name, His ho - ly name, Make known, make known his deeds, make known his deeds among the peo- ple.

call up - on his name, His ho - ly name, Make known his deeds, make known his deeds a- mong the peo- ple.

call up - on his name, up- on his name, Make known, make known his deeds, make known his deeds among the peo- ple.

"O give thanks." (Concluded.)

O give thanks, give thanks un - to the Lord, Call up - on his name, O call up - on his name.

O give thanks, give thanks un - to the Lord, Call up - on his name, Call . . . up - on his name.

O give thanks, give thanks un - to the Lord, Call up - on his name, O call up - on his name.

ANTHEM. "Praise waiteth for thee."

ARRANGED FROM A MS. OF J. M. P.

SUITABLE FOR OPENING OR CLOSING SERVICE, OR FOR THANKSGIVING.

MODERATELY, BUT NOT TOO SLOW.

Praise waiteth for thee, O Lord, in Zi - on, And un - to thee shall the vow be per- form- ed, O thou that hearest prayer; Un- to

Praise waiteth for thee, O Lord, in Zi - on, And un - to thee shall the vow be per- form- ed, O thou that hearest prayer; Un- to

thee shall all flesh come, Thou God of our sal - va - tion, Thou God of our sal - va - tion.

thee shall all flesh come, Thou God of our sal - va - tion, Thou God of our sal - va - tion, Thou

The pastures are clothed with flocks.

Thou crownest the year with thy good - ness, with flocks, And the

vis - it - est the earth and wa- ter- est it, The pastures are clothed with flocks.

They shout, they shout for joy, they al - so sing. Praise waiteth for thee, O Lord, in Zi - on,

valleys are covered o'er with corn, They shout for joy, &c.

They shout, they shout for joy, they al - so sing. Praise waiteth for thee, O Lord, in Zi - on,

Praise waiteth for thee, Praise waiteth for thee, Praise waiteth for thee, O God, in Zi - on, Praise waiteth for thee.

Praise waiteth for thee, Praise waiteth for thee, &c.

Praise waiteth for thee, Praise waiteth for thee, Praise waiteth for thee, O God, in Zi - on, Praise waiteth for thee.

Praise waiteth for thee, Praise waiteth for thee, &c.

MODERATO.

Be still! be still! for all a - round, On eith - er hand, is ho - ly ground; Here in his house the Lord, to-day, Will lis- ten

Be still! be still! for all a - round, On eith - er hand, is ho - ly ground; Here in his house the Lord, to-day, Will lis- ten

while his peo - ple pray. Ready to sink with deep des - pair, Here ask re - lief, with

while his peo - ple pray. Thou, tossed up-on the waves of care, Ready to sink with deep des - pair, Here ask re - lief, with

heart sin - cere, And thou shalt find thy God is here. Those whom thou hadst no

heart sin- cere, And thou shalt find thy God is here. Thou, who hast laid with - in the grave Those whom thou hadst no

heart sin- cere, And thou shalt find thy God is here.

power to save, Be - lieve their spi - rits now are near, For an - gels wait while God is here. Thou, who art mourning

power to save, Be - lieve their spi - rits now are near, For an - gels wait while God is here. Thou, who art mourning

o'er thy sin, De - plor- ing guilt that reigns within; The God of peace is ev - er near, The troubled spi - rit meets him here.

o'er thy sin, De - plor- ing guilt that reigns within; The God of peace is ev - er near, The troubled spi - rit meets him here.

MOTET "Thou wilt keep him in perfect peace." G. F. R.

SUITABLE FOR OPENING OR CLOSING SERVICE.

ANDANTE.

Thou wilt keep him in per - fect peace. . . . . .

Thou wilt keep him in per - fect peace, Whose mind is stayed on thee; Thou wilt keep him, thou wilt

Thou wilt keep him in per - fect peace, Whose mind is stayed on thee; Thou wilt keep him, thou wilt

Whose mind is stayed on thee. Thou wilt keep him,

keep him, thou wilt keep him in per - feet peace, Whose mind is stayed on thee. Thou wilt keep him in per - feet

keep him, thou wilt keep him in per - feet peace, Whose mind is stayed on thee. Thou wilt keep him in per - feet

is stayed on thee.

peace, Thou wilt keep him in per - feet peace, Thou wilt keep him in per - feet peace, Whose mind is stayed on thee.

peace, Thou wilt keep him in per - feet peace, Thou wilt keep him in per - feet peace, Whose mind is stayed on thee.

Trust ye in the Lord for ev - er, Trust ye in the Lord for ev - er, For in the Lord Je - ho - vah is

Trust ye in the Lord for ev - er, Trust ye in the Lord for ev - er, For in the Lord Je - ho - vah is

mp Rit. e Forte.

ev - er - last - ing strength, is ev - er - last - ing strength, For in the Lord Je - ho - vah is ev - er- last - ing strength.

mp

ev - er - last - ing strength, is ev - er - last - ing strength, For in the Lord Je - ho - vah is ev - er - last - ing strength.

MOTET. "O, what beauty, Lord, appears."

SUITABLE FOR OPENING SERVICE.

FROM J. P. H.

ANDANTE.

O what beau - ty, Lord, ap - pears In thy courts of ho - ly praise; O what beau - ty, Lord, ap -

O what beau - ty, Lord, ap - pears In thy courts of ho - ly praise; O what beau - ty, Lord, ap -

- pears In thy courts of ho - ly praise; O what beau - ty, O what beau - ty, Lord, ap -

O what beau - ty, O what beau - ty, &c.

- pears In thy courts of ho - ly praise; O what beau - ty, O what beau - ty, Lord, ap -

- pears In thy courts of ho - ly praise; Un-to thee my heart aspires, Un - to thee my voice I'll raise; Let me dwell in thy

- pears In thy courts of ho - ly praise; Un-to thee my heart aspires, Un - to thee my voice I'll raise; Let me dwell in thy courts, ...

Let me dwell in thy

courts, Let me dwell in thy courts for ev - - - - - er - more, for ev - - - - - er - more.

. . . . . Let me dwell in thy courts . . . . . for ev - - - - - - er - more, for ev - - - - - er - more.

courts. Let me dwell in thy courts, &c.

SENTENCE. "I will arise."

MAY BE SUNG, UNDER CERTAIN CIRCUMSTANCES, DURING PUBLIC WORSHIP.

GENTLY, AND NOT TOO FAST.

I will arise, I will a-rise, and go to my Fa-ther, and will say un - to him, Father, Father, I have sin-ned, I have sin-ned

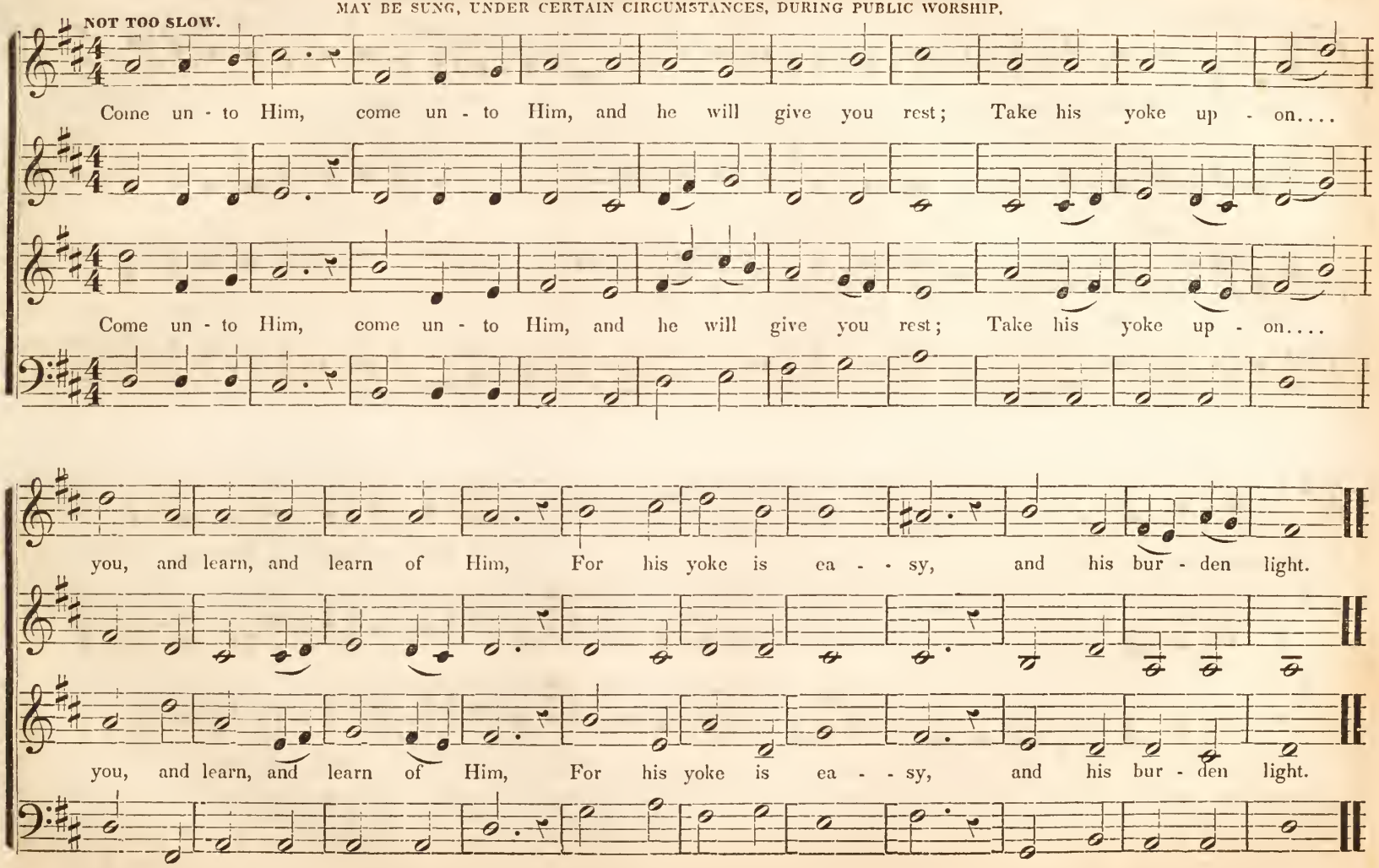
I will arise, I will a-rise, and go to my Fa-ther, and will say un - to him, Father, Father, I have sin-ned, I have sin-ned

against heav'n and before thee, and am no more worthy, no more worthy to be call-ed thy son, no more worthy to be call-ed thy son.

against heav'n and be-fore thee, and am no more worthy, no more worthy to be call-ed thy son, no more worthy to be call-ed thy son.

SENTENCE. "Come unto Him."

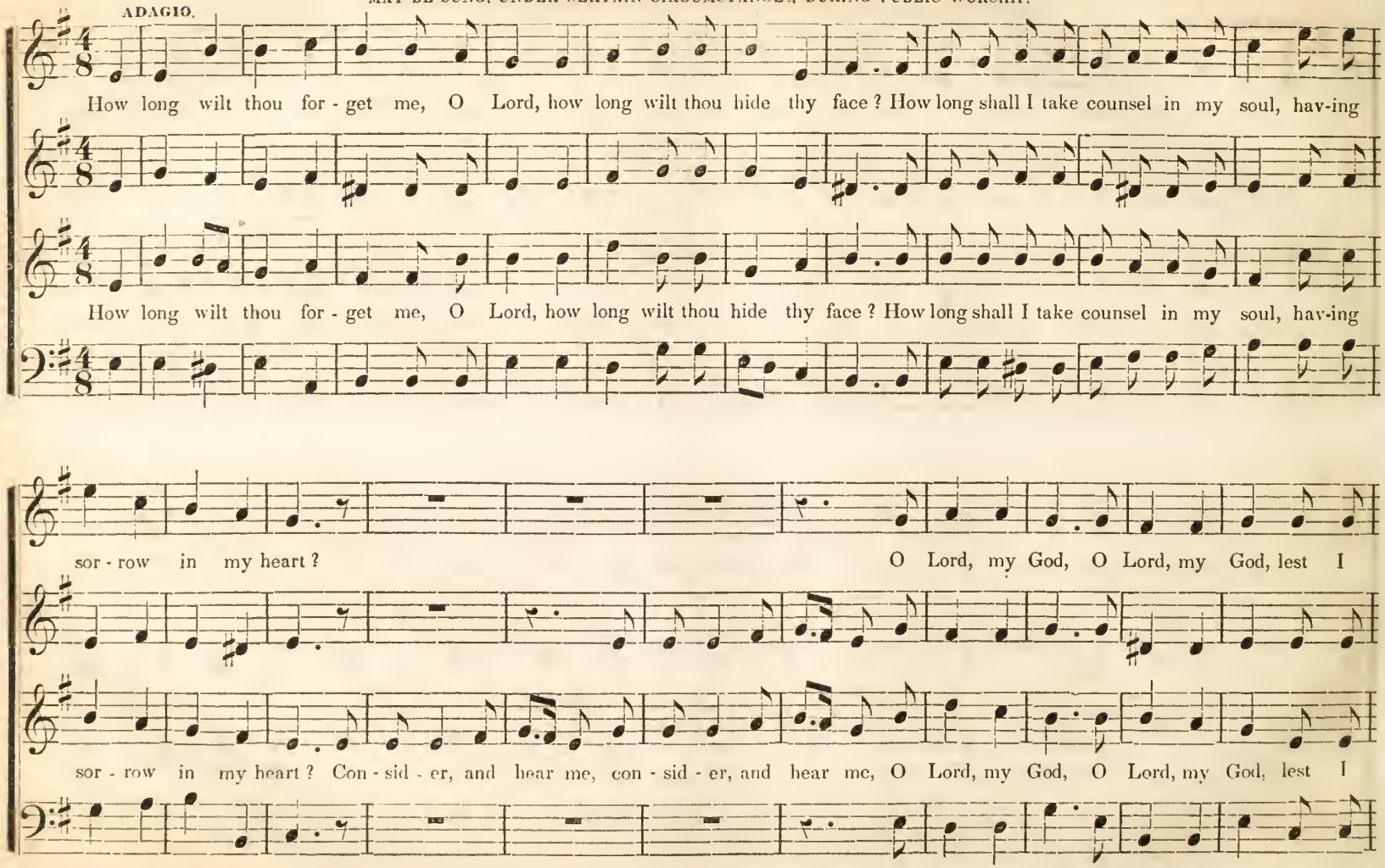
MAY BE SUNG, UNDER CERTAIN CIRCUMSTANCES, DURING PUBLIC WORSHIP.

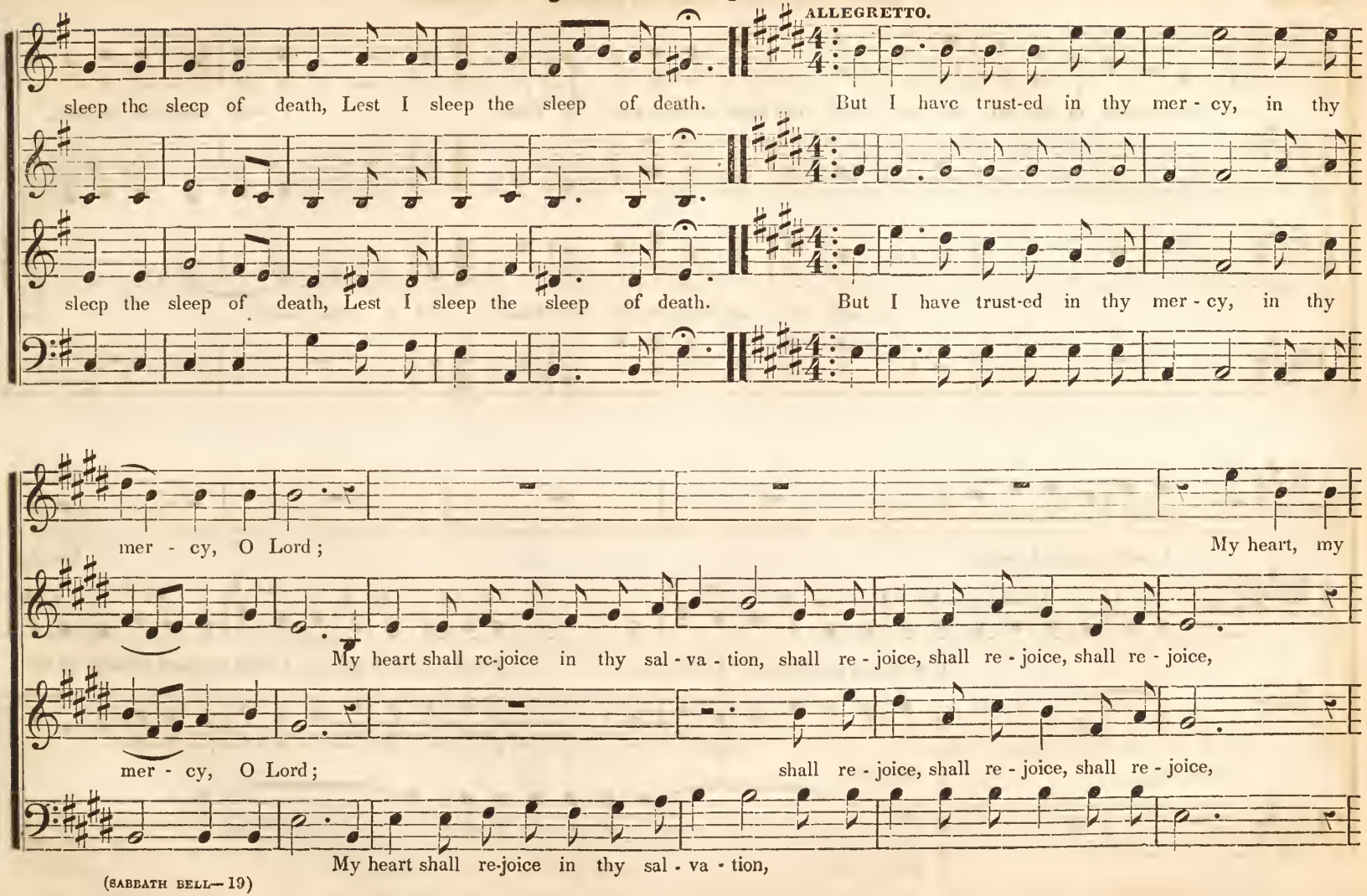


MOTET. "How long wilt thou forget me."

G. F. R.

MAY BE SUNG, UNDER CERTAIN CIRCUMSTANCES, DURING PUBLIC WORSHIP.




ALLEGRETTO.
sleep the sleep of death, Lest I sleep the sleep of death. But I have trust-ed in thy mer - cy, in thy
sleep the sleep of death, Lest I sleep the sleep of death. But I have trust-ed in thy mer - cy, in thy
mer - cy, O Lord; My heart, my
My heart shall re-joice in thy sal - va - tion, shall re - joice, shall re - joice, shall re - joice,
mer - cy, O Lord; shall re - joice, shall re - joice, shall re - joice,
My heart shall re-joice in thy sal - va - tion,

heart shall rejoice in thy sal - va - tion, shall re - joice, shall re-joice in Thee; I will sing and re-joice,

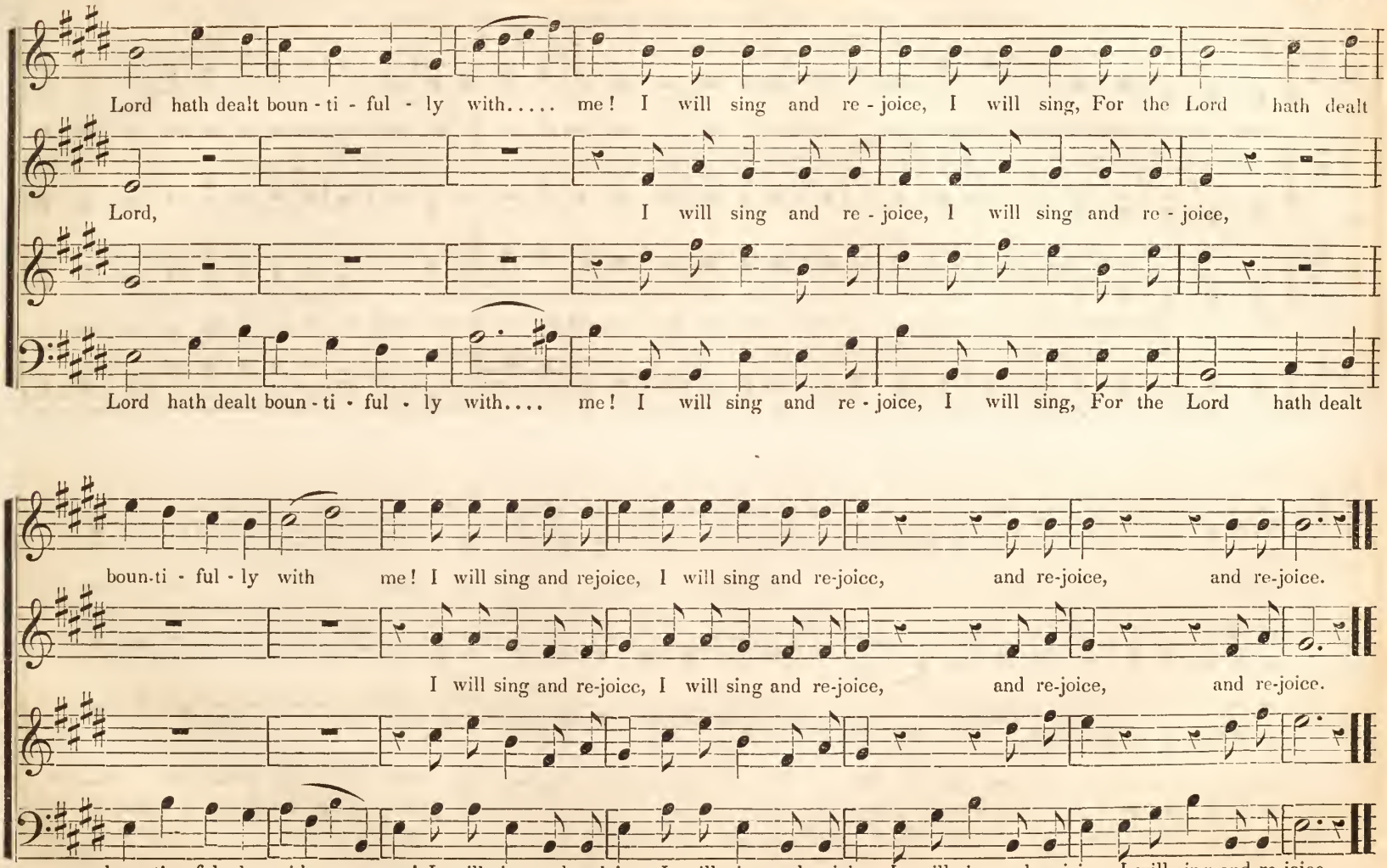
shall re - joice, shall re-joice in Thee; and I will sing,..... and

I will sing and rejoice, For the

I will sing and rejoice, I will sing, I will sing and rejoice, I will sing and re-joice in the

I will sing,..... I will, &c.

I will sing..... and rejoice, I will sing,..... For the


Lord hath dealt boun - ti - ful - ly with..... me! I will sing and re - joice, I will sing, For the Lord hath dealt
Lord, I will sing and re - joice, I will sing and re - joice,
Lord hath dealt boun - ti - ful - ly with.... me! I will sing and re - joice, I will sing, For the Lord hath dealt
boun-ti - ful - ly with me! I will sing and rejoice, I will sing and re-joice, and re-joice, and re-joice.
I will sing and re-joice, I will sing and re-joice, and re-joice, and re-joice.
boun-ti - ful - ly with..... me! I will sing and re-joice, I will sing and rejoice, I will sing and re-joice, I will sing and re-joice.

ANTHEM. "Praise the Lord."

SUITABLE FOR OPENING OR CLOSING SERVICE, DEDICATION, OR THANKSGIVING.

ALLEGRO.

Praise the Lord, Praise the Lord, Praise the Lord, Praise the God of Is - rael, and glo - ri - fy his name. Be tell- ing of his sal - va - tion, Be

Praise the Lord, Praise the Lord, Praise the Lord, Praise the God of Is - rael, and glo - ri - fy his name. Be tell- ing of his sal - va - tion, Be

tell- ing of his sal - va - tion from day to day; He hath re - deem- ed Je - ru - sa - lem. sal - va - tion,

tell- ing of his sal - va - tion from day to day; He hath re - deem- ed Je - ru - sa - lem. Be tell- ing of his sal - va - tion, Be

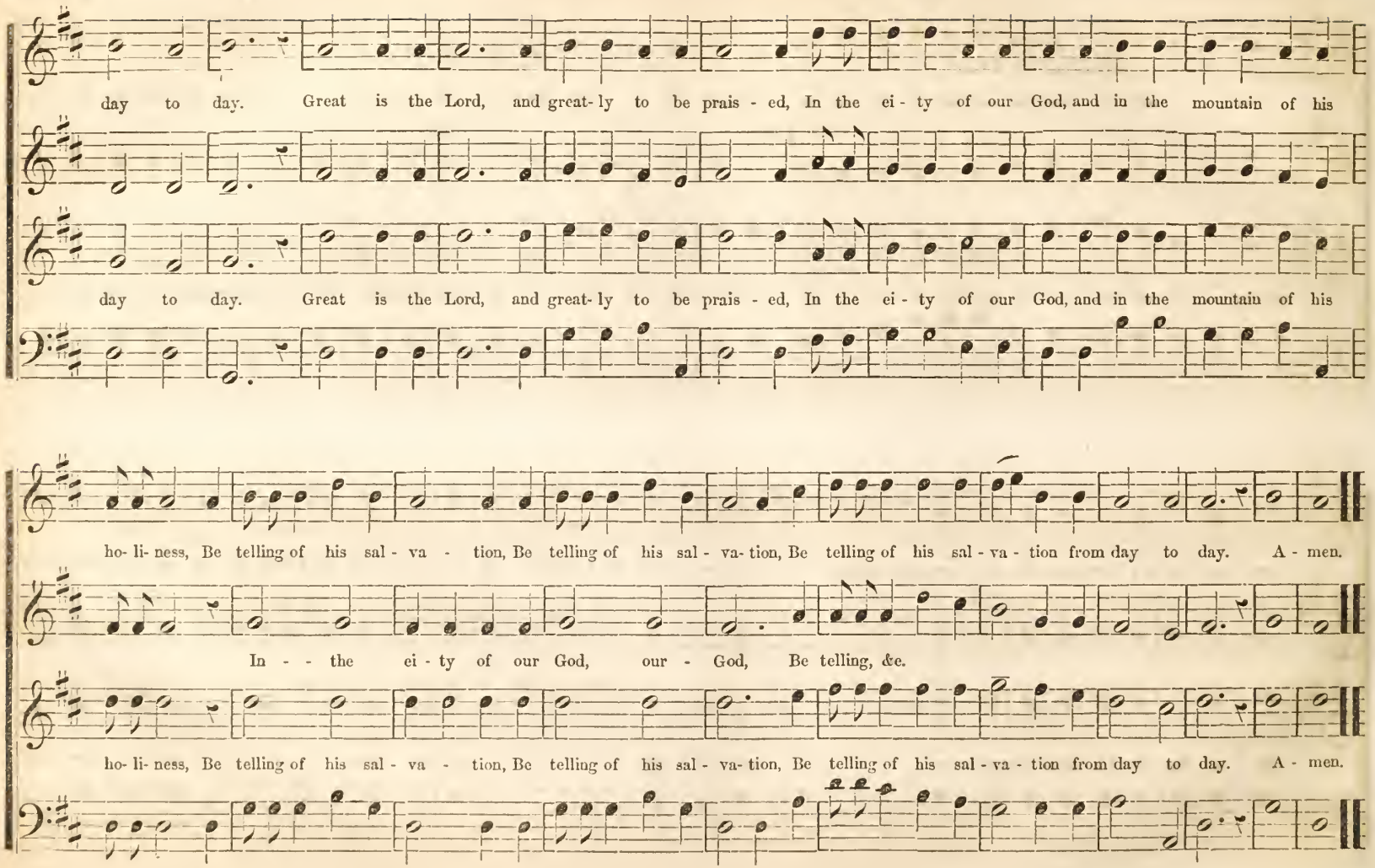
sal - va - tion, Be tell- ing of his sal - va - tion from day to day, Ex - alt his name, Ex - alt his name, Ex - alt his name for

tell- ing of his sal va - tion, Be tell- ing of his sal - va - tion from day to day, Ex - alt his name, Ex - alt his name, Ex - alt his name for

ev - er, Ex - alt his name for ev - er. Be telling of his sal - va - tion, Be telling of his sal - va - tion, Be telling of his sal - va - tion from

ev - er, Ex - alt his name for ev - er. sal - va - tion, sal - va - tion, sal - va - tion from

"Praise the Lord." (Concluded.)



MAY BE SUNG, UNDER CERTAIN CIRCUMSTANCES, DURING PUBLIC WORSHIP.

WITH EXPRESSION.

1. Night with eb - on pin - ion Brood- ed o'er the vale, All around was si - lent, Save the night wind's wail, When

2. Smit - ten for of - fen - ces Which were not his own, He for our transgress - ions Had to weep a - lone; No

3. Ab - ba Fa - ther! Fa - ther! If, in - deed, it may, Let this cup of an - guish Pass from me a - way; Yet

Christ, the man of sor - rows, In sweat, and tears, and blood, Prostrate in the gar - den Raised his voice to God.

friend with words of com - fort, Or hand to help was there, When the meek and low - ly Bowed him- self in prayer.

if it must be suffer - ed By me, thine on - ly Son, Ab - ba Fa - ther! Fa - ther! Let thy will be done.

SENTENCE. "O taste and see."

JAMES FLINT.

SUITABLE FOR OPENING OR CLOSING SERVICE.

TRIO.
MODERATO.

CHORUS.

O taste and see. how gracious is the Lord, how gracious, how gra - cious, how gracious is the Lord; O taste and see, how

p *mf*

O taste and see, how gracious is the Lord, how gracious, how gra - cious, how gracious is the Lord; O taste and see, how

gracious is the Lord, how gra - cious, how gra - cious, how gracious is the Lord: Blessed, blessed, blessed is the man that

f

gracious is the Lord, how gra - cious, how gra - cious, how gracious is the Lord: Blessed, blessed, blessed is the man that

trust - eth in him, that trust - eth in him. Blessed, blessed, blessed is the man, blessed is the man that

p

trust - eth in him, that trust - eth in him. O taste and see, how gra-cious is the Lord, how gra - cious, how gra - cious, how

Blessed, blessed, blessed is the man, blessed is the man that

Ritard. Adagio.

trust - eth in him. Blessed, blessed, blessed is the man that trusteth, that trusteth, that trust - eth in him, that trust- eth in him.

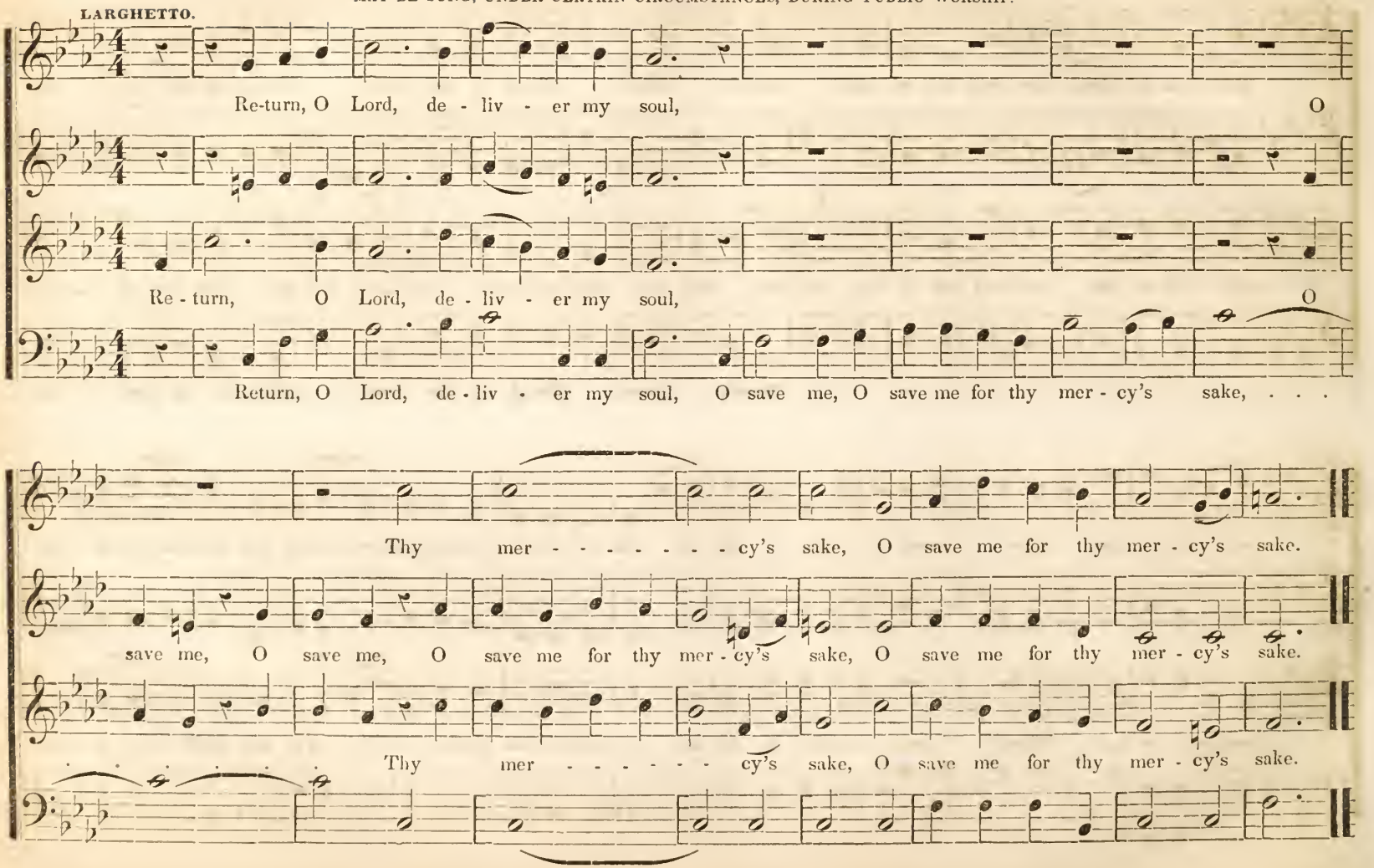
gracious is the Lord. Blessed, blessed, blessed is the man that trusteth, that trusteth, that trust - eth in him, that trust- eth in him.

trust - eth in him.

MOTET. "Return, O Lord."

G. F. R.

MAY BE SUNG, UNDER CERTAIN CIRCUMSTANCES, DURING PUBLIC WORSHIP.



ALLEGRETTO.

So will I praise the Lord ac - cording to his right- eous - ness, I will praise his ho - ly name, I will

So will I praise the Lord ac - cording to his right - eous- ness, I will praise . . . his ho - ly name, I will

I will praise his ho - ly name, I will praise . .

praise his ho - ly name, to the name of the Lord, to the name of the Lord, to the

praise his ho - ly name, And will sing praise and will sing praise to the

praise his ho - ly name, &c. to the

. . . . his ho - ly name, to the name of the Lord, to the name of the Lord,

name of the Lord most high, To the name of the Lord most high, To the name of the Lord most high.

name of the Lord most high, To the name of the Lord most high, To the name of the Lord most high.

So will I praise the Lord ac - cording to his right- cous - ness, ac - cord- ing to his right - cous - ness.

So will I praise the Lord ac - cording to his right- cous - ness, ac - cord- ing to his right - cous - ness.

HYMN ANTHEM. "He lives, the great Redeemer lives."

MAY BE SUNG, UNDER CERTAIN CIRCUMSTANCES, DURING PUBLIC WORSHIP.

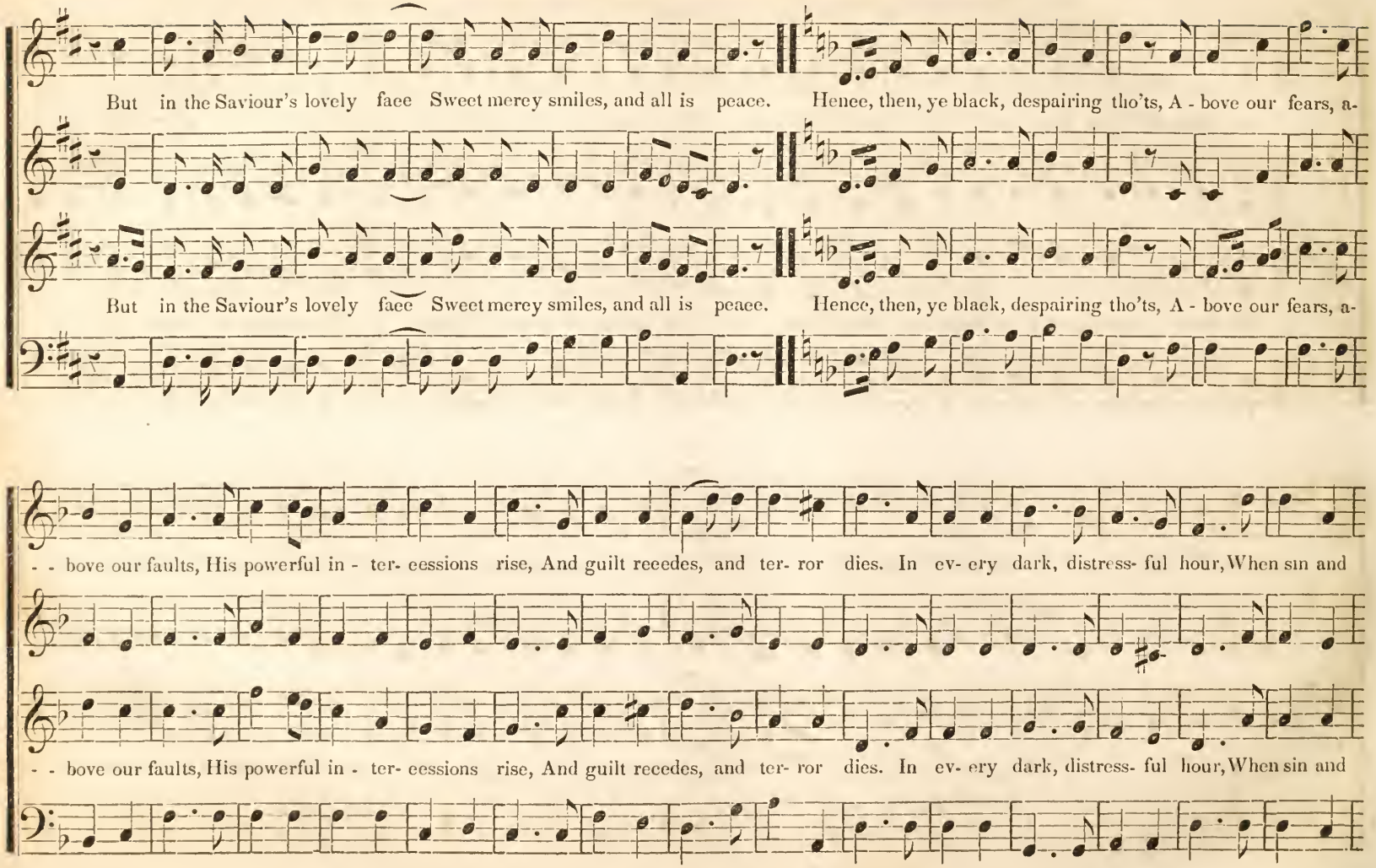
MODERATO. SEMI CHORUS.

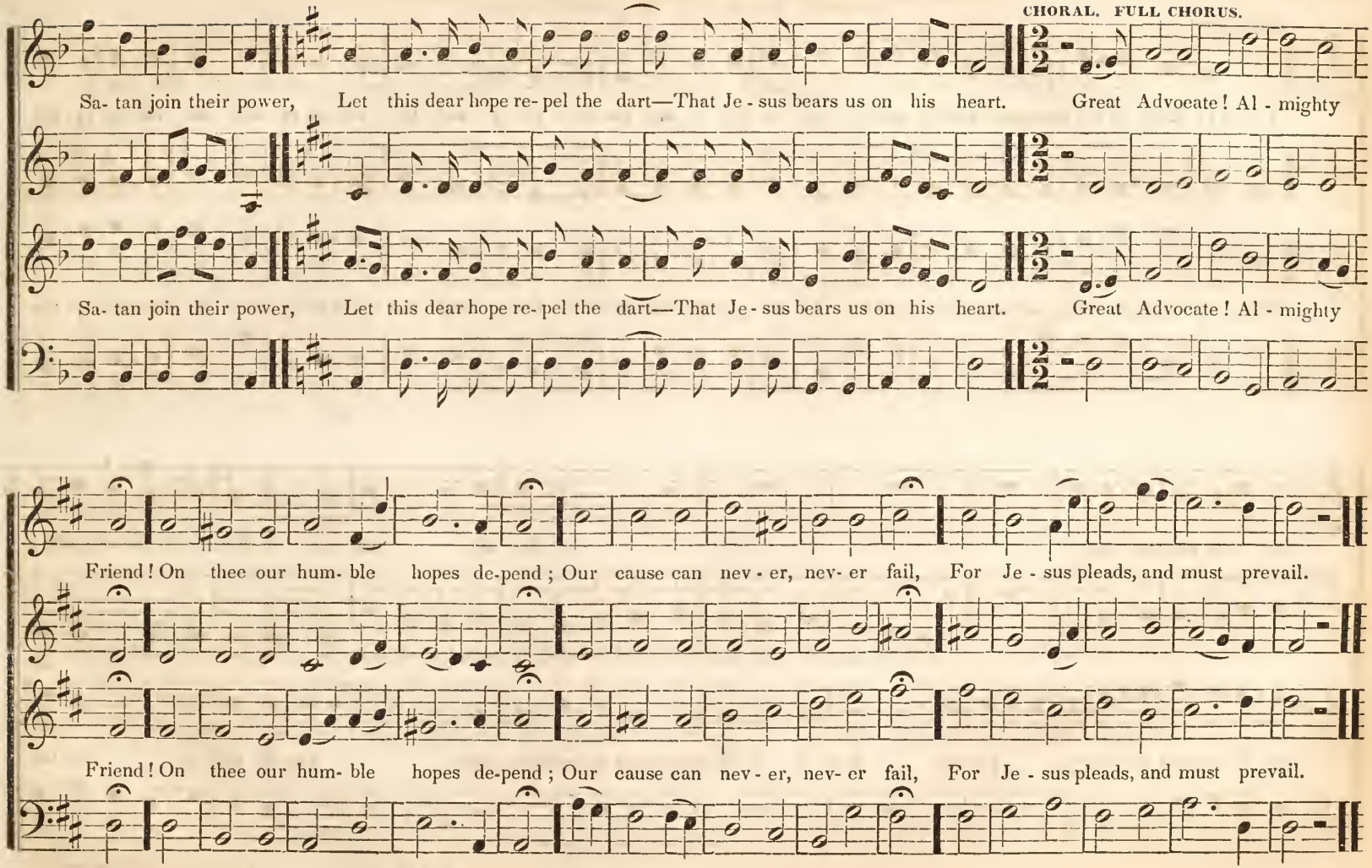
He lives, he lives, the great Redeemer lives! What joy the blest assurance gives! What joy the blest assurance gives! And now be-

He lives, he lives, the great Redeemer lives! What joy the blest assurance gives! What joy the blest assurance gives! And now be-

- - fore his Fa - ther God Pleads the full mer- its of his blood. Repeated crimes awake our fears, And justice, armed with frowns, appears;

- - fore his Fa - ther God Pleads the full mer- its of his blood. Repeated crimes awake our fears, And justice, armed with frowns, appears;


But in the Saviour's lovely face Sweet mercy smiles, and all is peace. Hence, then, ye black, despairing tho'ts, A - bove our fears, a-
But in the Saviour's lovely face Sweet mercy smiles, and all is peace. Hence, then, ye black, despairing tho'ts, A - bove our fears, a-
- - bove our faults, His powerful in - ter- cessions rise, And guilt recedes, and ter- ror dies. In ev- ery dark, distress- ful hour, When sin and
- - bove our faults, His powerful in - ter- cessions rise, And guilt recedes, and ter- ror dies. In ev- ery dark, distress- ful hour, When sin and


CHORAL. FULL CHORUS.
Sa- tan join their power, Let this dear hope re- pel the dart—That Je - sus bears us on his heart. Great Advocate! Al - mighty
Sa- tan join their power, Let this dear hope re- pel the dart—That Je - sus bears us on his heart. Great Advocate! Al - mighty
Friend! On thee our hum- ble hopes de-pend; Our cause can nev - er, nev- er fail, For Je - sus pleads, and must prevail.
Friend! On thee our hum- ble hopes de-pend; Our cause can nev - er, nev- er fail, For Je - sus pleads, and must prevail.

ANTHEM. "Thine, O Lord, is the greatness."

JAMES FLINT.

SUITABLE FOR OPENING OR CLOSING SERVICE.

MAESTOSO.

Thine, O Lord, is the greatness, and the power, and the glo- ry, and the vie - to - ry, and the vie- to- ry, and the vic- to - ry, the

Thine, O Lord, is the greatness, and the power, and the glo- ry, and the vie - to - ry, and the vie- to- ry, and the vie- to - ry, the

vie - to - ry and ma - jesty ; For all that is in the heav'n and the earth is

For all that is in the heav'n and the earth is thine, For all that is in the heav'n and in the

vic - to - ry and ma - jesty ; For all that is in the heav'n and the earth is thine, For all that is in the

For all that is in the heav'n and the earth is

thine, in the earth is thine. Thine is the kingdom, O Lord, Thine is the kingdom, O Lord, And thou art ex-alt- ed, and thou art ex-

heav'n and in the earth is thine. Thine is the kingdom, O Lord, Thine is the kingdom, O Lord, And thou art ex-alt- ed, and thou art ex-

thine, in the earth is thine, &c.

- - alt - ed, thou art ex - alt - ed as king o - ver all, thou art ex - alt - ed as head, as head o - ver all, head o - ver all.

- - alt - ed, thou art ex - alt - ed as king o - ver all, thou art ex - alt - ed as head, as head o - ver all, head o - ver all.

MOTET. "Create in me a clean heart, O God."

SUITABLE FOR OPENING OR CLOSING SERVICE.

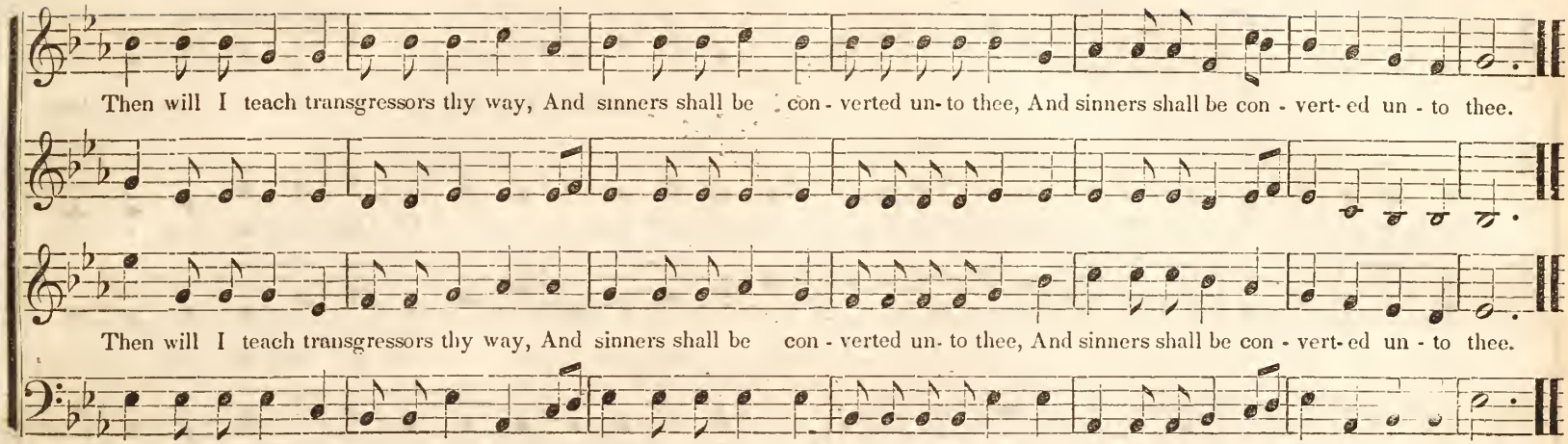
RECITANDO.

Cre - ate in me a clean heart, O God, And re- new a right spi - rit with - in me; Cast me not a - way from thy presence, And

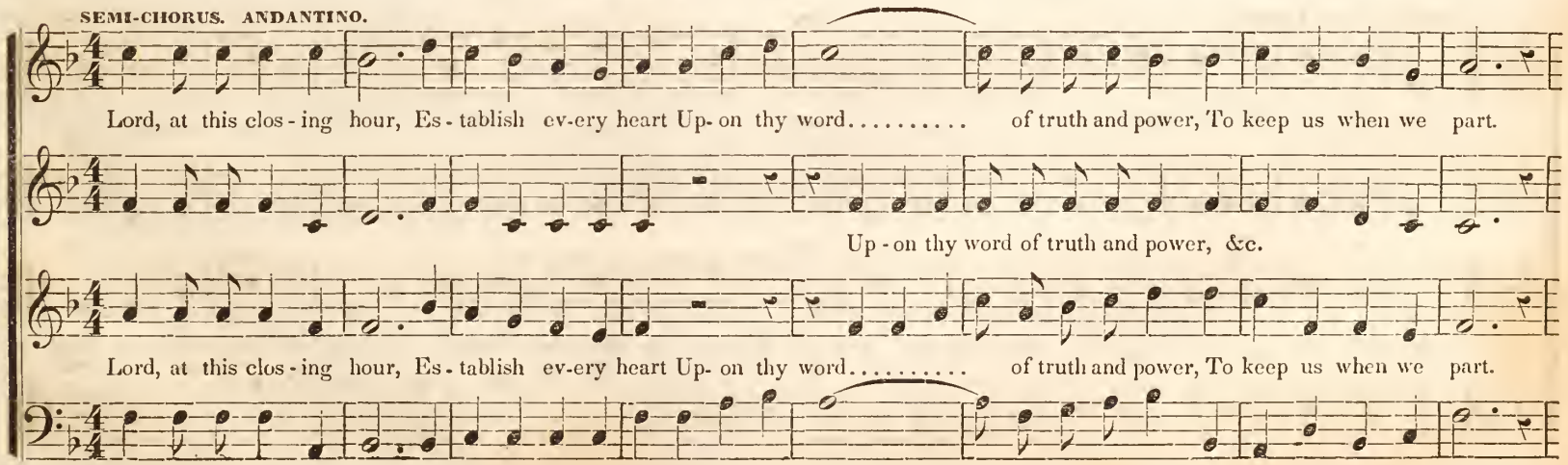
Cre - ate in me a clean heart, O God, And re - new a right spi - rit with - in me; Cast me not a - way from thy presence, And

take not thy ho- ly spi - rit from me, Re - store un - to me the joy of thy sal - vation, And uphold me with thy free spi - rit:

take not thy ho - ly spi - rit from me, Re - store un - to me the joy of thy sal - vation, And uphold me with thy free spi - rit:



CLOSING HYMN. "Lord, at this closing hour."



In faith.... and patience may we live, And seek our rest a - bove.

Peace to our brethren give, Fill all our hearts with love; In faith and patience may we live, And seek our rest a - bove.

In faith.... and patience may we live, And seek our rest a - bove.

CHORAL. FULL CHORUS.

To God, the on - ly wise, In ev - ery age a - dored, Let glo - ry from the church a - rise Thro' Je - sus Christ our Lord.

To God, the on - ly wise, In ev - ery age a - dored, Let glo - ry from the church a - rise Thro' Je - sus Christ our Lord.

CHANTS AND MUSIC

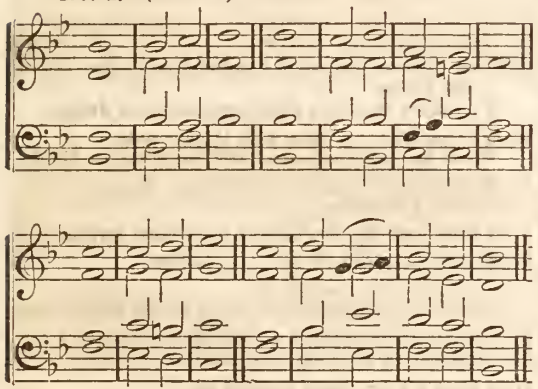
FOR THE USE OF

THE PROTESTANT EPISCOPAL CHURCH.

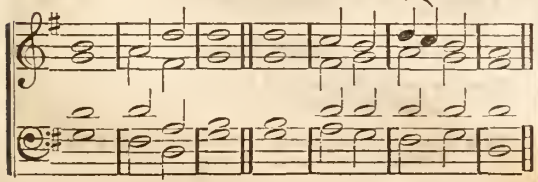
Choirs differ so much in their division of words in chanting, that it is thought best to make no division in the words here. If necessary, it will be easy for the chorister or singer to indicate with a pencil, or otherwise, the division he wishes to make.

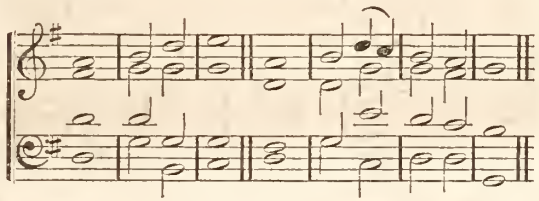
VENITE, EXULTEMUS DOMINO.

No. 1. (Double.) R.

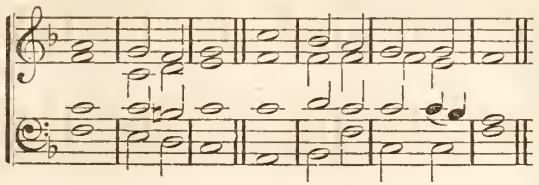


No. 2. (Double.) E. F. Thompson.





No. 3. (Single.) Purcell.



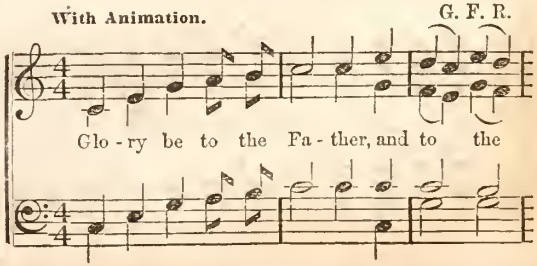
Venite, Exultemus Domino.

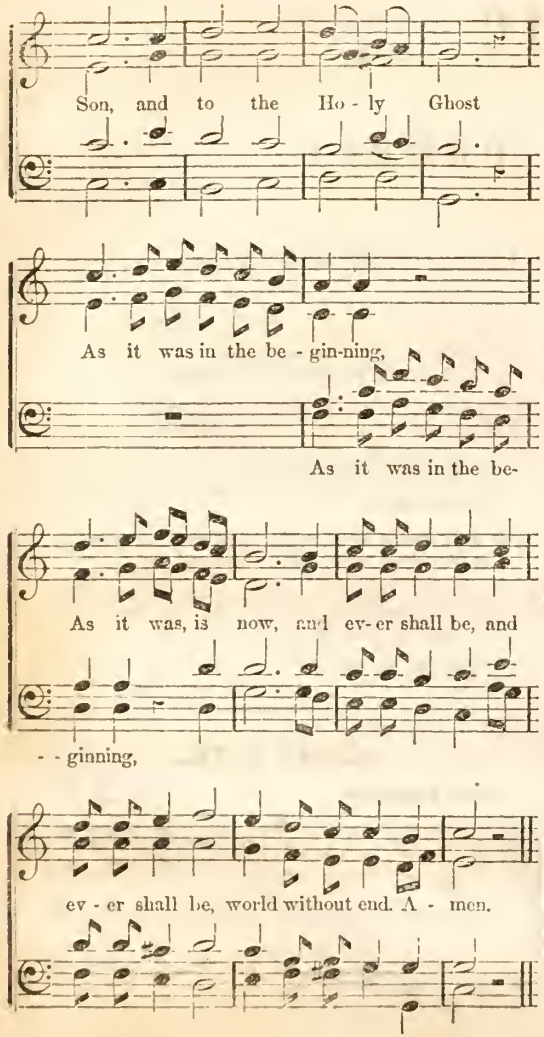
1. O come, let us sing unto the Lord.
   Let us heartily rejoice in the strength of our salvation.
2. Let us come before his presence with thanksgiving,
   And show ourselves glad in him with psalms.
3. For the Lord is a great God;
   And a great King above all gods.
4. In his hand are all the corners of the earth;
   And the strength of the hills is his also.
5. The sea is his, and he made it;
   And his hands prepared the dry land.
6. O come, let us worship, and fall down,
   And kneel before the Lord our Maker.
7. For he is the Lord our God,
   And we are the people of his pasture, and the sheep of his hand.
8. O worship the Lord in the beauty of holiness.
   Let the whole earth stand in awe of him.
9. For he cometh, for he cometh to judge the earth;
   And with righteousness to judge the world, and the people with his truth. Ps. xcv.

(Gloria Patri.)

GLORIA PATRI.

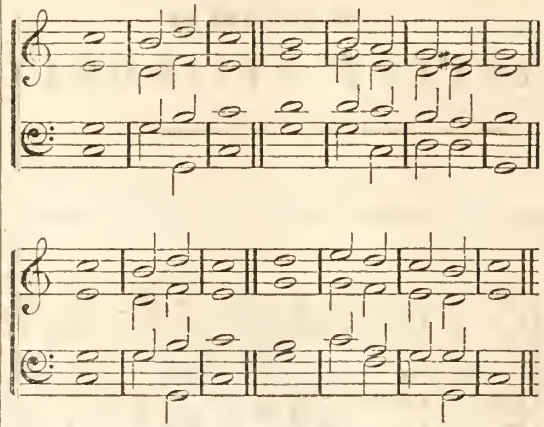
With Animation. G. F. R.





TE DEUM LAUDAMUS.

No. 1. (Double.)



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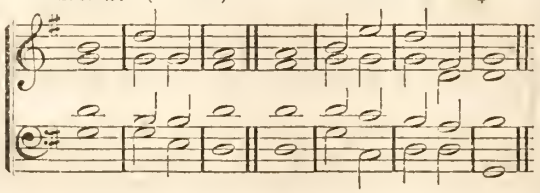


Te Deum Laudamus.

1. We praise thee, O God;
   We acknowledge thee to be the Lord.
2. All the earth doth worship thee,
   The Father everlasting.
3. To thee all Angels cry aloud,
   The Heavens, and all the Powers therein.
4. To thee, Cherubim and Seraphim,
   Continually do cry,
5. Holy, Holy, Holy,
   Lord God of Sabaoth;
6. Heaven and Earth are full
   Of the Majesty of thy Glory.
7. The glorious company of the Apostles praise thee.
   The goodly fellowship of the Prophets praise thee.
8. The noble army of Martyrs praise thee.
   The holy Church throughout all the world doth acknowledge thee,
9. The Father, of an infinite Majesty;
   Thine adorable, true, and only Son;
10. Also the Holy Ghost,
    The Comforter.
11. Thou art the King of Glory, O Christ,
    Thou art the everlasting Son of the Father.
12. When thou tookest upon thee to deliver man,
    Thou didst humble thyself to be born of a Virgin.
13. When thou hadst overcome the sharpness of death,
    Thou didst open the Kingdom of Heaven to all believers.
14. Thou sittest at the right hand of God, in the Glory of the Father.
    We believe that thou shalt come to be our Judge.
15. We therefore pray thee, help thy servants,
    Whom thou hast redeemed with thy precious blood.
16. Make them to be numbered with thy Saints,
    In glory everlasting.
17. O Lord, save thy people, and bless thine heritage,
18. Govern them, and lift them up forever.
19. Day by day we magnify thee;
    And we worship thy Name, ever, World without end.
20. Vouchsafe, O Lord, to keep us this day without sin;
    O Lord, have mercy upon us, have mercy upon us.
21. O Lord, let thy mercy be upon us,
    As our trust is in thee.
22. O Lord, in thee have I trusted,
    Let me never be confounded.

Gloria Patri.

Glory be to the Father, and to the Son,
And to the Holy Ghost;

As it was in the beginning, is now, and ever shall be,
World without end. Amen.

MODERATO.

TE DEUM LAUDAMUS. No. 3.

G. F. R.

We praise thee, O God; We ac-knowledge thee to be the Lord. All the earth doth wor-ship thee, The Fa-ther ev-er-last-ing. To thee all

An-gels cry a-loud, The Heavens, and all the Powers therein. To thee, Cho-ru-bim and Se-ra-phim, con-tin-ual-ly do cry, Ho-ly, Ho-ly,

Ho-ly, Lord God of Sa-ba-oth; Heaven and Earth are full of the ma-jes-ty of thy glo-ry. The glorious company of the Apostles praise thee;

The goodly fellowship of the Prophets praise thee; The noble army of Martyrs praise thee; The ho-ly Church throughout all the world doth ac-know-ledge thee, The

TE DEUM LAUDAMUS. (Continued.)

Father of an in - fi - nite Ma - jes - ty; Thine a - dor - a - ble, true, and on - ly Son; Al - so the Ho - ly Ghost, the Com - fort - er. Thou art the King of Glory,

O Christ, Thou art the everlasting Son of the Fa - ther. When thou tookest upon thyself to de-liv - er man, Thou didst humble thyself to be born of a Vir - gin.

When thou hadst overcome the sharp - ness of death, Thou didst o - pen the King-dom of heaven to all be - liev - ers. Thou that sit - test at the

right hand of God, in the Glo - ry of the Fa - ther. We be-lieve that thou wilt come to be our Judge. We therefore pray thee, help thy ser - vants,

TE DEUM LAUDAMUS. (Concluded.)

Whom thou hast redeem-ed by thy pre-cious blood. Make them to be numbered with thy Saints in glo - ry ev - er - last - ing. O Lord, save thy peo - ple, and

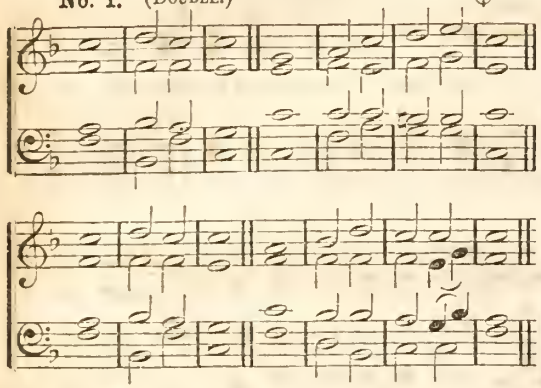
bless thine he - rit-age; Gov-ern them, and lift them up for ev - er. Day by day we mag-ni - fy thee; And we wor-ship thy Name, ev - er,

world with-out end. Vouchsafe, O Lord, to keep us this day with-out sin; O Lord, have mer - cy up - on us, have mer - cy up - on us. O

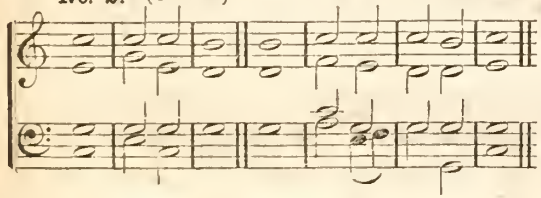
Lord, let thy mer-cy be up - on us, as our trust is in thee. O Lord, in thee have I trust-ed, Let me nev - er be con - found - - ed.....

JUBILATE DEO.

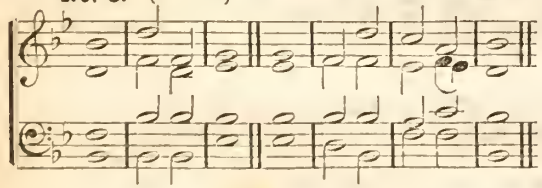
No. 1. (Double.)



No. 2. (Single.) Humphreys.



No. 3. (Single.) R.



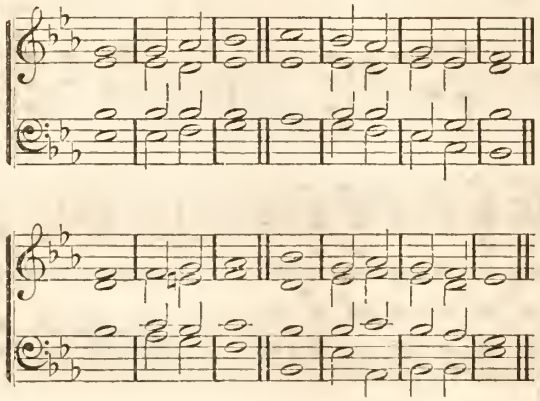
Jubilate Deo.

1. O be joyful in the Lord, all ye lands;
   Serve the Lord with gladness, and come before his presence with a song.
2. Be ye sure that the Lord he is God;
   It is he that hath made us and not we ourselves; we are his people, and the sheep of his pasture.
3. O go your way into his gates with thanksgiving, and into his courts with praise;
   Be thankful unto him, and speak good of his name.
4. For the Lord is gracious, his mercy is everlasting;
   And his truth endureth from generation to generation.
   Ps. c.

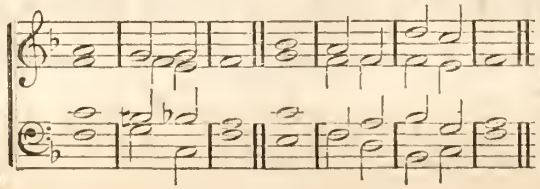
(Gloria Patri.)

BENEDICTUS.

No. 1. (Double.)



No. 2. (Single.) R.



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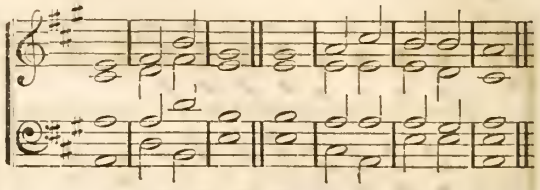


Benedictus.

1. Blessed be the Lord God of Israel;
   For he hath visited and redeemed his people.
2. And hath raised up a mighty salvation for us
   In the house of his servant David.
3. As he spake by the mouth of his holy prophets;
   Which have been since the world began.
4. That we should be saved from our enemies;
   And from the hand of all that hate us.
   Luke i. 68.

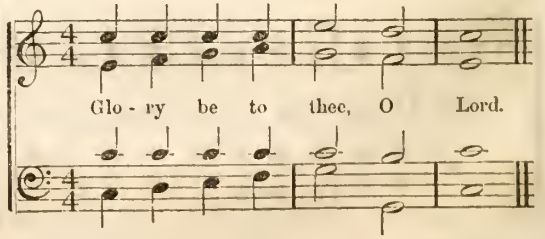
Gloria Patri.

Glory be to the Father, and to the Son,
And to the Holy Ghost;

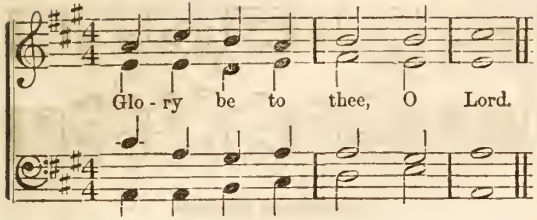
As it was in the beginning, is now, and ever shall be,
World without end. Amen.

GLORIA.

No. 1.



No. 2.



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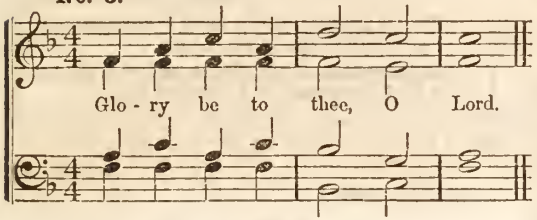
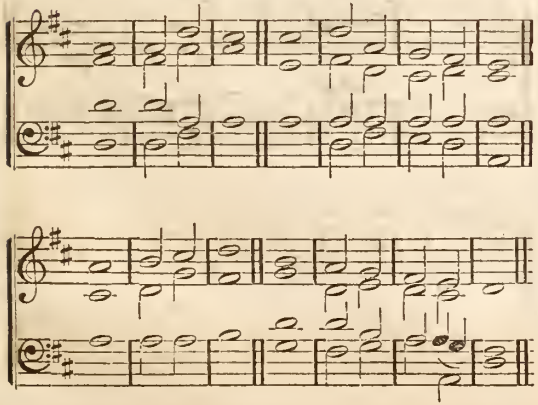


GLORIA IN EXCELSIS.

No. 1. (Double.) ⊕



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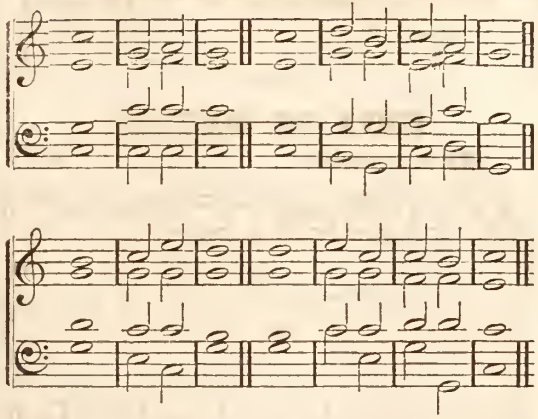
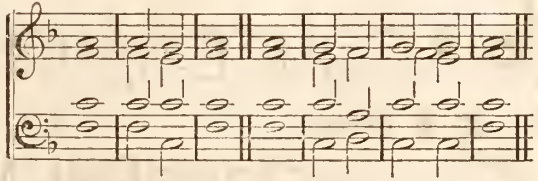


No. 3. (Single.) Tallis.



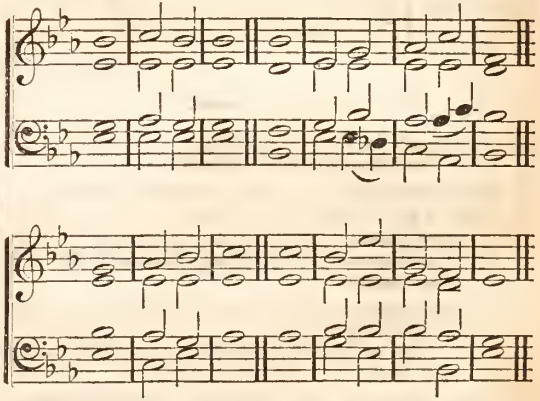
Gloria in Excelsis.

1. Glory be to God on high,
   And on earth peace, good will toward men.
2. We praise thee, we bless thee, we worship thee,
   We glorify thee, we give thanks to thee, for thy great glory.
3. O Lord God, heavenly King,
   God the Father Almighty.
4. O Lord, the only begotten Son, Jesus Christ,
   O Lord God, Lamb of God, Son of the Father.
5. That takest away the sins of the world,
   Have mercy upon us.
6. Thou that takest away the sins of the world,
   Have mercy upon us.
7. Thou that takest away the sins of the world,
   Receive our prayer.
8. Thou that sittest at the right hand of God the Father,
   Have mercy upon us.
9. For thou only art holy;
   Thou only art the Lord;
10. Thou only, O Christ, with the Holy Ghost,
    Art most high in the glory of God the Father. Amen.

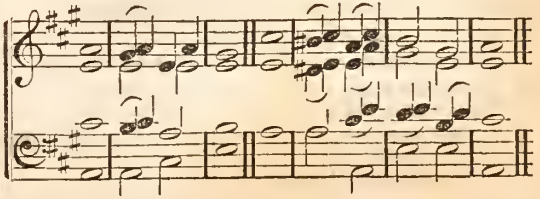
(Gloria Patri.)

CANTATE DOMINO.

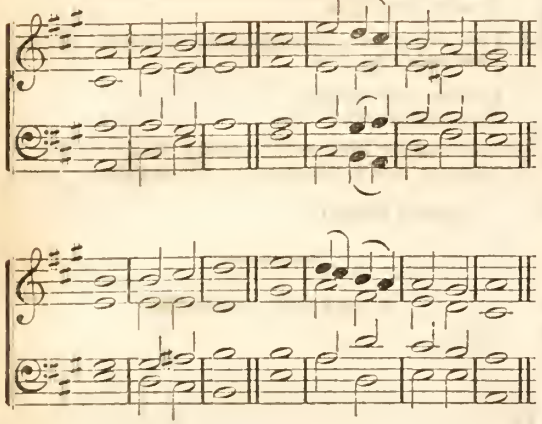
No. 1. (Double.)



No. 2. (Single.) ⊕



No. 3. (Double.) Soaper.



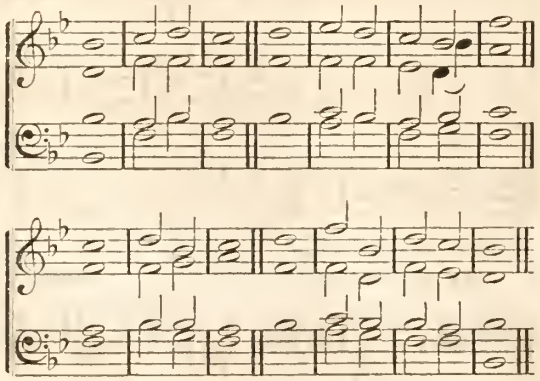
Cantate Domino.

1. O sing unto the Lord a new song,
   For he hath done marvelous things.
2. With his own right hand, and with his holy arm;
   Hath he gotten himself the victory.
3. The Lord declared his salvation;
   His righteousness hath he openly showed in the sight of the heathen.
4. He hath remembered his mercy and truth toward the house of Israel;
   And all the ends of the world have seen the salvation of our God.
5. Show yourselves joyful unto the Lord, all ye lands;
   Sing, rejoice, and give thanks.
6. Praise the Lord upon the harp;
   Sing to the harp with a psalm of thanksgiving;
7. With trumpets also and shawms;
   O show yourselves joyful before the Lord the King.
8. Let the sea make a noise, and all that therein is,
   The round world, and they that dwell therein.
9. Let the floods clap their hands, and let the hills be joyful together before the Lord:
   For he cometh to judge the earth.
10. With righteousness shall he judge the world:
    And the people with equity. [Ps. xcviii.]

(Gloria Patri.)

BONUM EST CONFITERI.

No. 1. (Double.) R.



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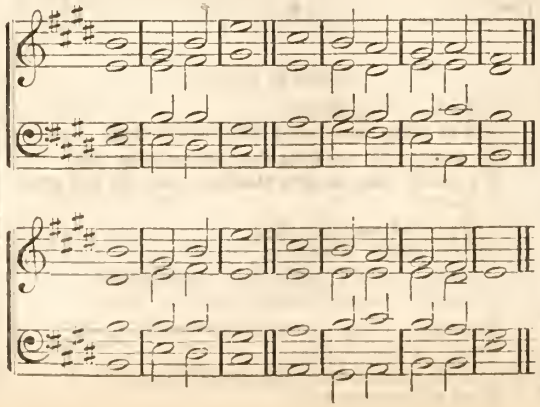

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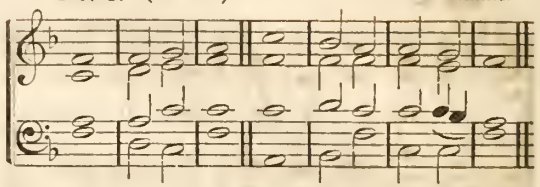


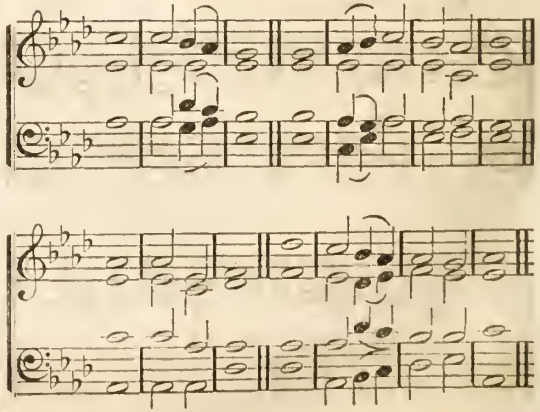
Bonum est Confiteri.

1. It is a good thing to give thanks unto the Lord;
   And to sing praises unto thy name, O most Highest.
2. To tell of thy loving kindness early in the morning;
   And of thy truth in the night season.
3. Upon an instrument of ten strings, and upon the lute;
   Upon a loud instrument, and upon the harp.
4. For thou, Lord, hast made me glad through thy works
   And I will rejoice in giving praise for the operations of thy hands. [Ps. xcii.]

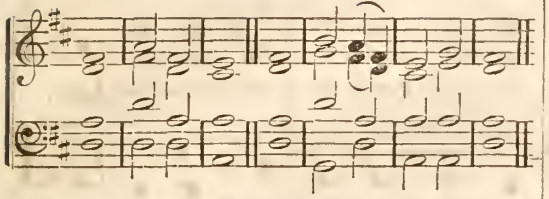
(Gloria Patri.)

DEUS MISEREATUR.

No. 1. (Double.) R.



No. 2. (Single.) G. F. R.



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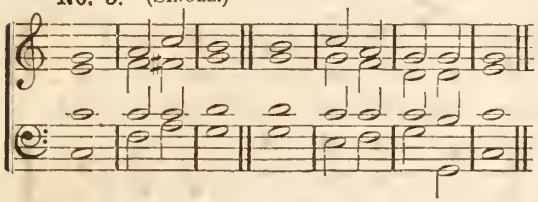


Deus Misereatur.

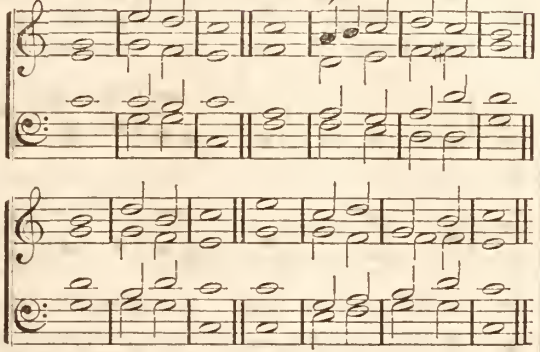
1. God be merciful unto us, and bless us,
   And show us the light of his countenance, and be merciful unto us.
2. That thy way may be known upon earth:
   Thy saving health among all nations.
3. Let the people praise thee, O God:
   Yea, let all the people praise thee.
4. O let the nations rejoice and be glad:
   For thou shalt judge the folk righteously, and govern the nations upon earth.
5. Let the people praise thee, O God:
   Yea, let all the people praise thee.
6. Then shall the earth bring forth her increase:
   And God, even our own God, shall give us his blessing.
7. God shall bless us:
   And all the ends of the world shall fear him.
   [Ps lxvii.]

Gloria Patri.

Glory be to the Father, and to the Son,
And to the Holy Ghost;
As it was in the beginning, is now, and ever shall be,
World without end. Amen.

BENEDIC ANIMA MEA.

No. 1. (Double.) E. F. Thompson.



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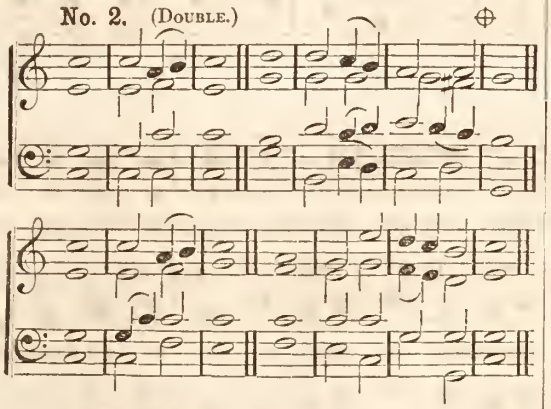
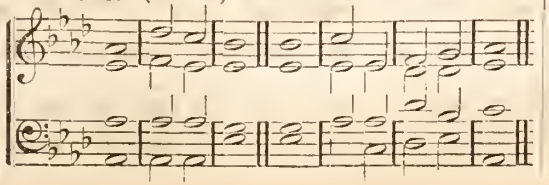


No. 3. (Single.) R.



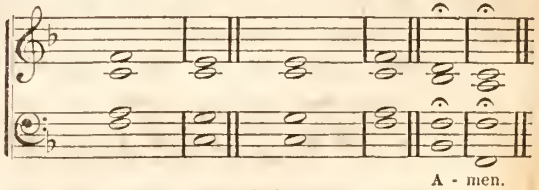
Benedic, Anima Mea.

1. Praise the Lord, O my soul:
   And all that is within me praise his holy name.
2. Praise the Lord, O my soul;
   And forget not all his benefits.
3. Who forgiveth all thy sin;
   And healeth all thine infirmities;
4. Who saveth thy life from destruction,
   And crowneth thee with mercy and loving-kindness.
5. O praise the Lord, ye angels of his, ye that excel in strength.
   Ye that fulfill his commandment, and hearken unto the voice of his word.
6. O praise the Lord, all ye his hosts;
   Ye servants of his that do his pleasure.
7. O speak good of the Lord, all ye works of his, in all places of his dominion;
   Praise thou the Lord, O my soul. [Ps. ciii.]

(Gloria Patri.)

THE LORD'S PRAYER.

Lowell Mason.



1. Our Father who art in heaven,
   Hallowed be thy | name:
2. Thy kingdom come, thy will be done
   On earth, as it is in | heaven.
3. Give us this day our daily | bread:
4. And forgive us our trespasses,
   As we forgive them that trespass against | us.
5. And lead us not into temptation,
   But deliver us from | evil;
6. For thine is the kingdom, and the power,
   And the glory, for | ever.

THANKSGIVING HYMN. "For mercies kindly sent."

ALLEGRETTO.

1. For mer-cies kind-ly sent, Praise the Lord, Praise the Lord, And there-with be con-tent, Praise the Lord, Praise the Lord,

2. Up-on this hap-py day, Praise the Lord, Praise the Lord, And cheer-ful hom-age pay, Praise the Lord, Praise the Lord,

3. Then joy-ful, joy-ful sing, Praise the Lord, Praise the Lord, And grate-ful hon-ors bring, Praise the Lord, Praise the Lord,

His grace ev-er shin-ing, His love ne'er de-clin-ing, Nought shall our joy pre-vent, Praise the Lord, Praise the Lord.

His boun-ties are o'er us, His power will re-store us, In ev-ery darkening ray, Praise the Lord, Praise the Lord.

He grants us pro-tec-tion, His love and af-fec-tion, Thro' Christ our glo-rious King, Praise the Lord, Praise the Lord.

PART THIRD.

OCCASIONAL AND CONCERT MUSIC.

INCLUDING MUSIC FOR THANKSGIVING, CHRISTMAS, INSTALLATION, DEDICATION, FUNERAL, MISSIONARY, TEMPERANCE, PATRIOTIC, AND VARIOUS OTHER EXTRAORDINARY OCCASIONS; ALSO FOR THE CONCERT ROOM AND THE HOME CIRCLE.

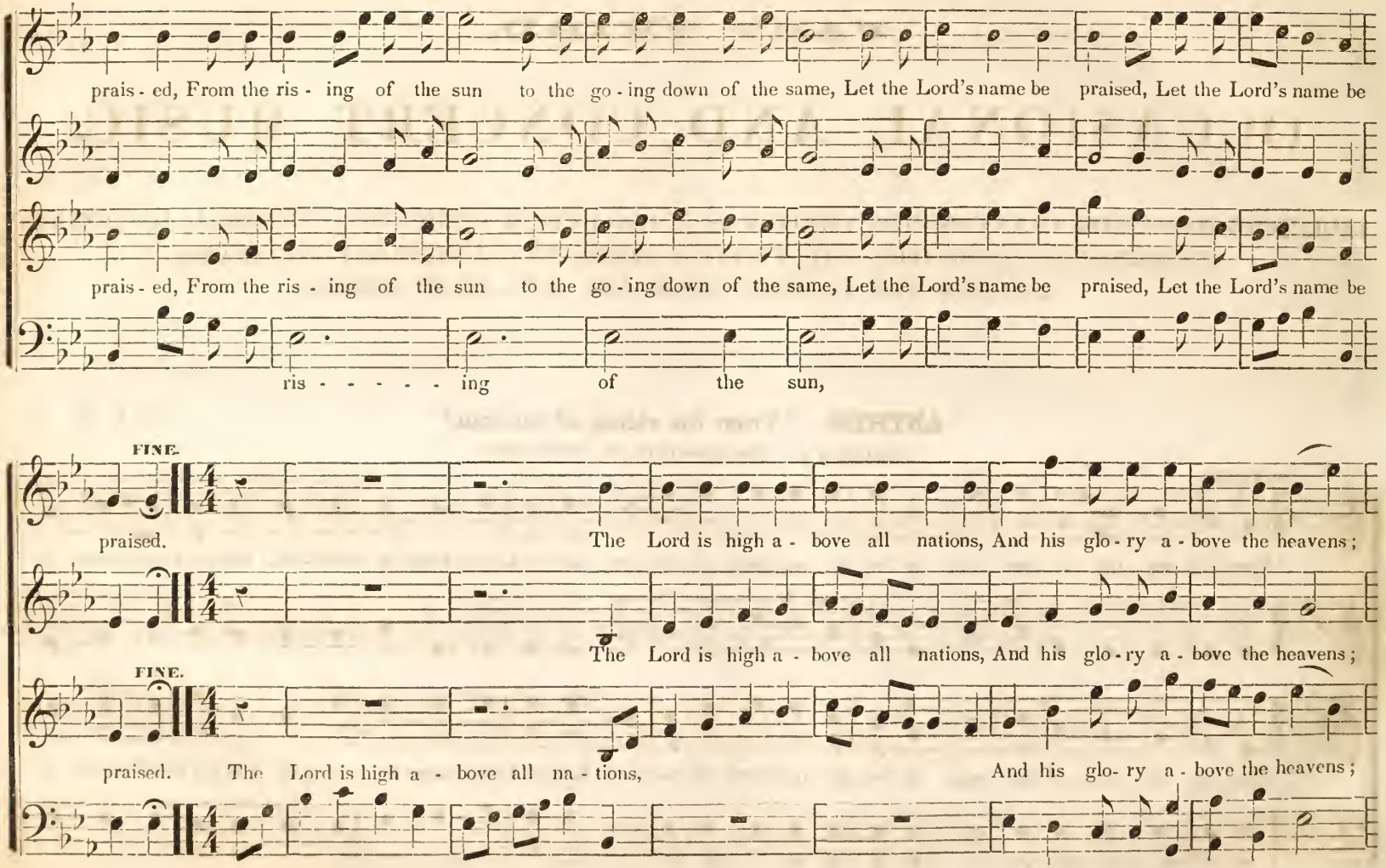
ANTHEM. "From the rising of the sun." G. F. R.

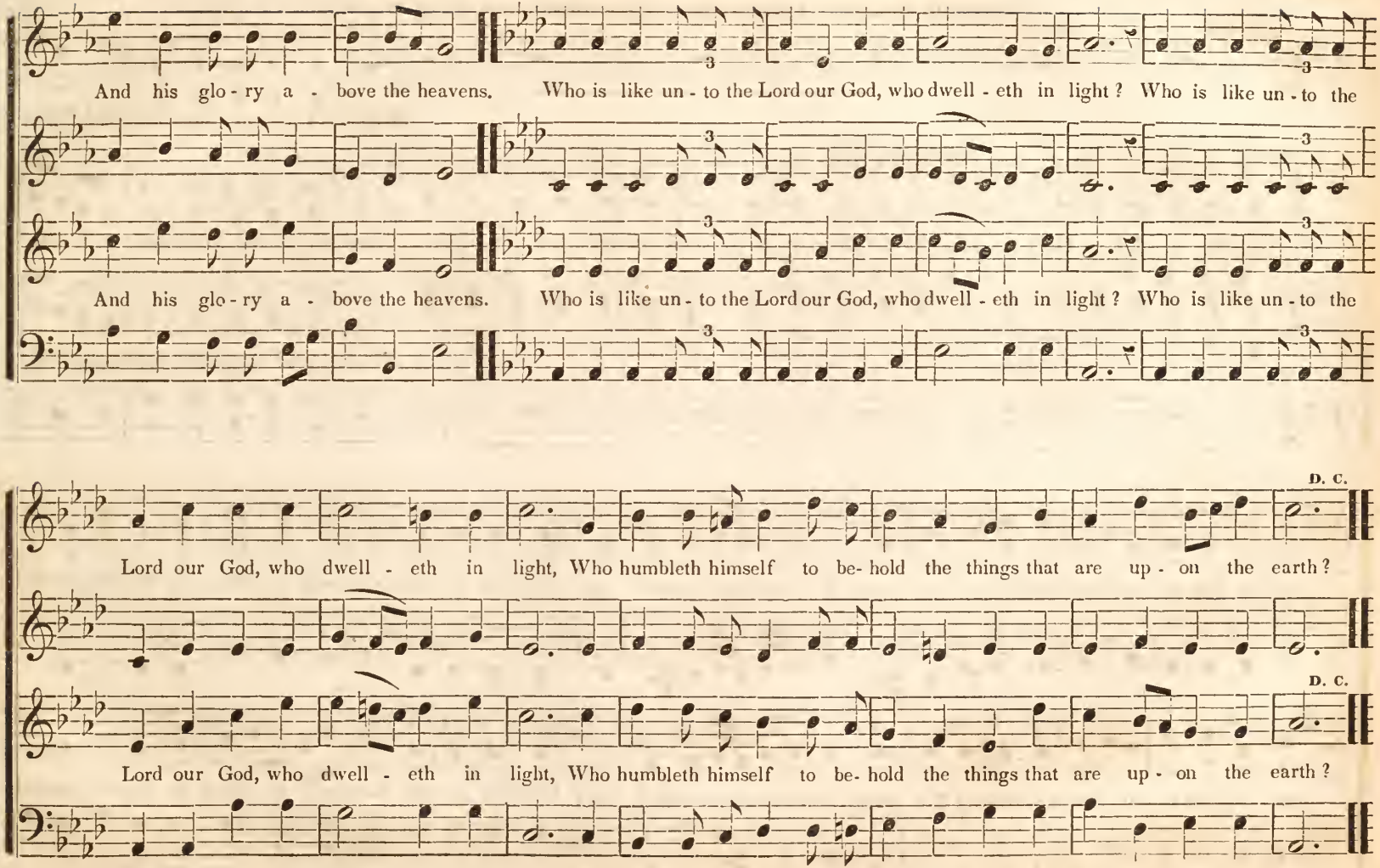
SUITABLE FOR THANKSGIVING, OR DEDICATION.

MODERATO.

From the ris - ing of the sun, to the go - ing down of the same, Let the Lord's name be prais - ed, Let the Lord's name be

From the ris - ing of the sun, to the go - ing down of the same, Let the Lord's name be prais - ed, Let the Lord's name be


prais - ed, From the ris - ing of the sun to the go - ing down of the same, Let the Lord's name be praised, Let the Lord's name be
prais - ed, From the ris - ing of the sun to the go - ing down of the same, Let the Lord's name be praised, Let the Lord's name be
ris - - - - - ing of the sun,
FINE.
praised. The Lord is high a - bove all nations, And his glo - ry a - bove the heavens;
The Lord is high a - bove all nations, And his glo - ry a - bove the heavens;
FINE.
praised. The Lord is high a - bove all na - tions, And his glo- ry a - bove the heavens;


And his glo - ry a - bove the heavens. Who is like un - to the Lord our God, who dwell - eth in light? Who is like un - to the
And his glo - ry a - bove the heavens. Who is like un - to the Lord our God, who dwell - eth in light? Who is like un - to the
D. C.
Lord our God, who dwell - eth in light, Who humbleth himself to be - hold the things that are up - on the earth?
D. C.
Lord our God, who dwell - eth in light, Who humbleth himself to be - hold the things that are up - on the earth?

CHRISTMAS ANTHEM. "Glory to God on high."

G. F. R.

SUITABLE FOR CHRISTMAS, INSTALLATION, THANKSGIVING, AND OTHER OCCASIONS.

ALLEGRO. CHORUS. *p* CHORUS.

Hark! Hark! hark! what ce- les - tial sound, What

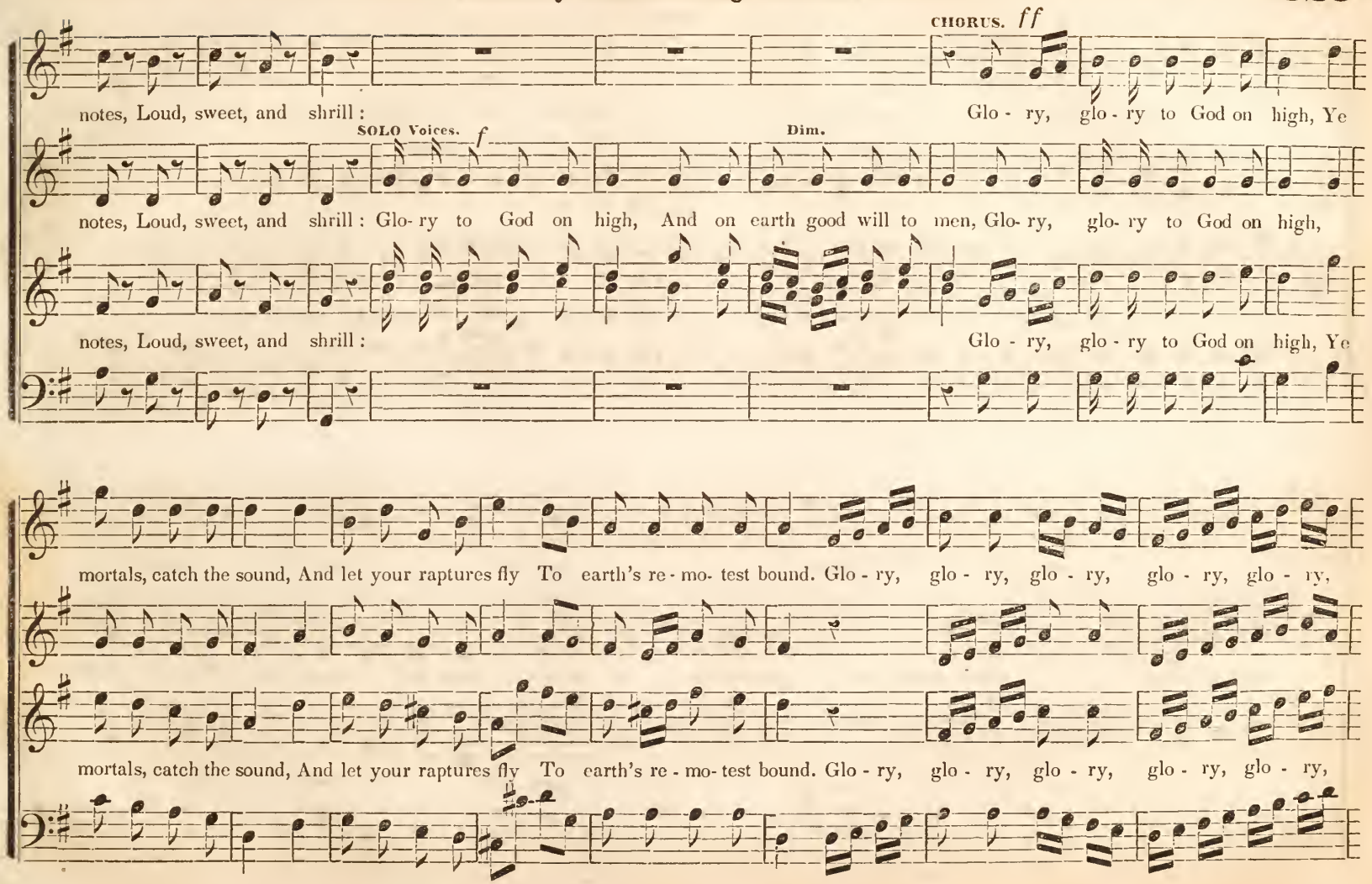
SOLO Voices. *pp* SOLO Voices. *pp*

Glo - ry to God on high, Glo - ry to God on high, And on earth good will to men; Hark! hark! what celes - tial sound, &c.

Hark! Hark! hark! what celes - tial sound, What

mu- sic fills the air, Soft warbling to the morn, It strikes the ravished ear; Now all is still, Now wild it floats In tuneful, tuneful

mu- sic fills the air, Soft warbling to the morn, It strikes the ravished ear; Now all is still, Now wild it floats In tuneful, tuneful


CHORUS. ff
notes, Loud, sweet, and shrill : Glo - ry, glo - ry to God on high, Ye
SOLO Voices. f
Dim.
notes, Loud, sweet, and shrill : Glo- ry to God on high, And on earth good will to men, Glo- ry, glo- ry to God on high,
notes, Loud, sweet, and shrill : Glo - ry, glo - ry to God on high, Ye
mortals, catch the sound, And let your raptures fly To earth's re - mo- test bound. Glo - ry, glo - ry, glo - ry, glo - ry, glo - ry,
mortals, catch the sound, And let your raptures fly To earth's re - mo- test bound. Glo - ry, glo - ry, glo - ry, glo - ry, glo - ry,

"Glory to God on high." (Continued.)

glo - ry to God on high, And on earth good will to men, Let all the earth u - nite to spread th' exalted strain. Good will,

Let all the, &c. Good

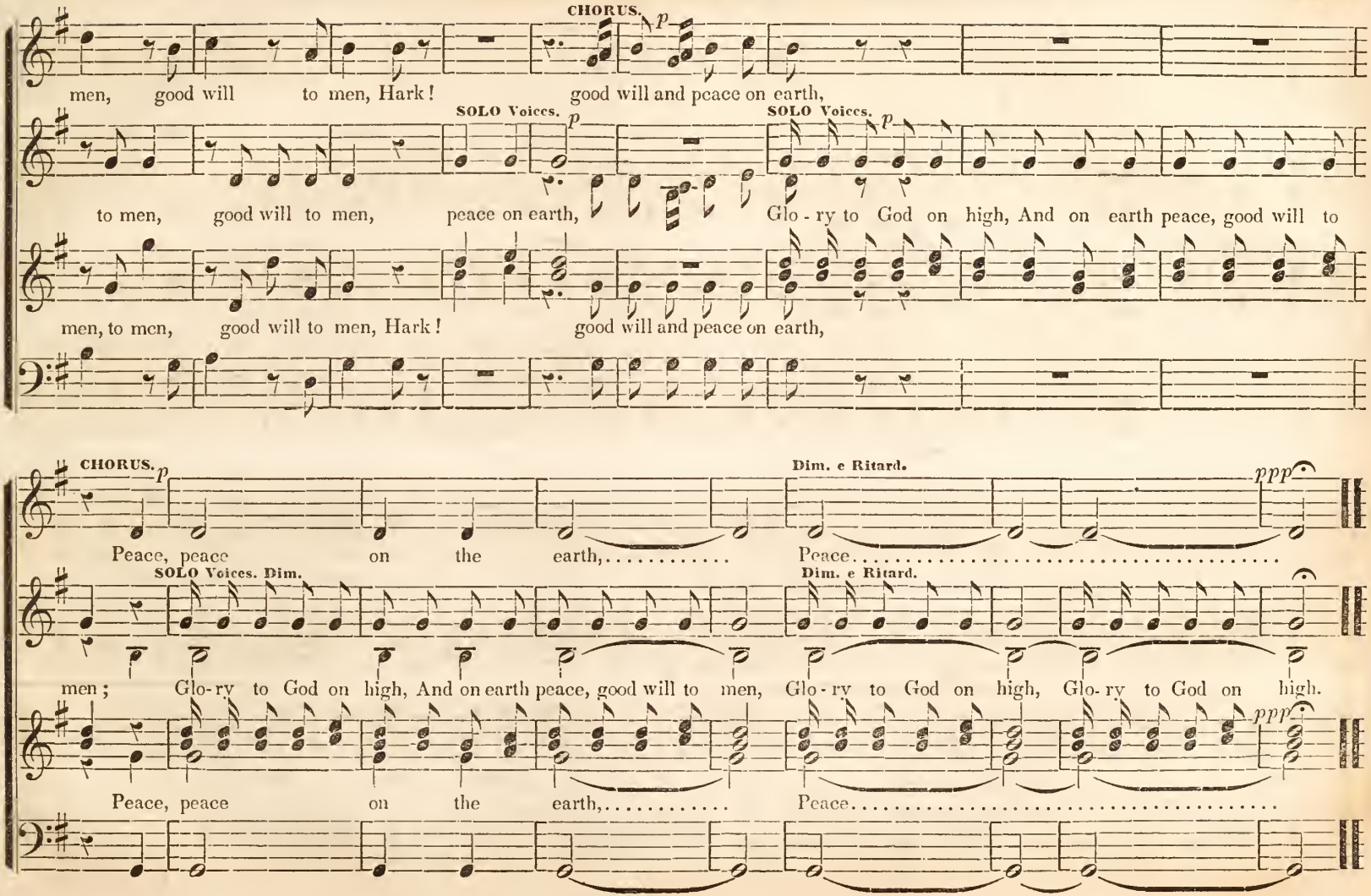
glo - ry to God on high, And on earth good will to men, Let all the earth u - nite to spread th' exalted strain.

Good will, good will,

good will, good will to men, good will to men, good will to

will to men, good will to men, good will to men, good will to men, good will, good will

good will, good will, good will to men, good will to men, good will to


CHORUS.
p
men, good will to men, Hark! good will and peace on earth,
SOLO Voices.
p
SOLO Voices.
p
to men, good will to men, peace on earth, Glo - ry to God on high, And on earth peace, good will to
men, to men, good will to men, Hark! good will and peace on earth,
CHORUS.
p
Dim. e Ritard.
ppp
Peace, peace on the earth,..... Peace.....
SOLO Voices. Dim.
Dim. e Ritard.
men; Glo-ry to God on high, And on earth peace, good will to men, Glo-ry to God on high, Glo-ry to God on high.
ppp
Peace, peace on the earth,..... Peace.....

CHORUS ANTHEM. "O Lord, our Lord, how excellent is thy name."

JAMES FLINT.

SUITABLE FOR INSTALLATION, DEDICATION, OR THANKSGIVING.

ALLEGRO MAESTOSO.

O Lord, our Lord, how ex-cel-lent is thy name, how ex-cel-lent is thy name in all the earth,

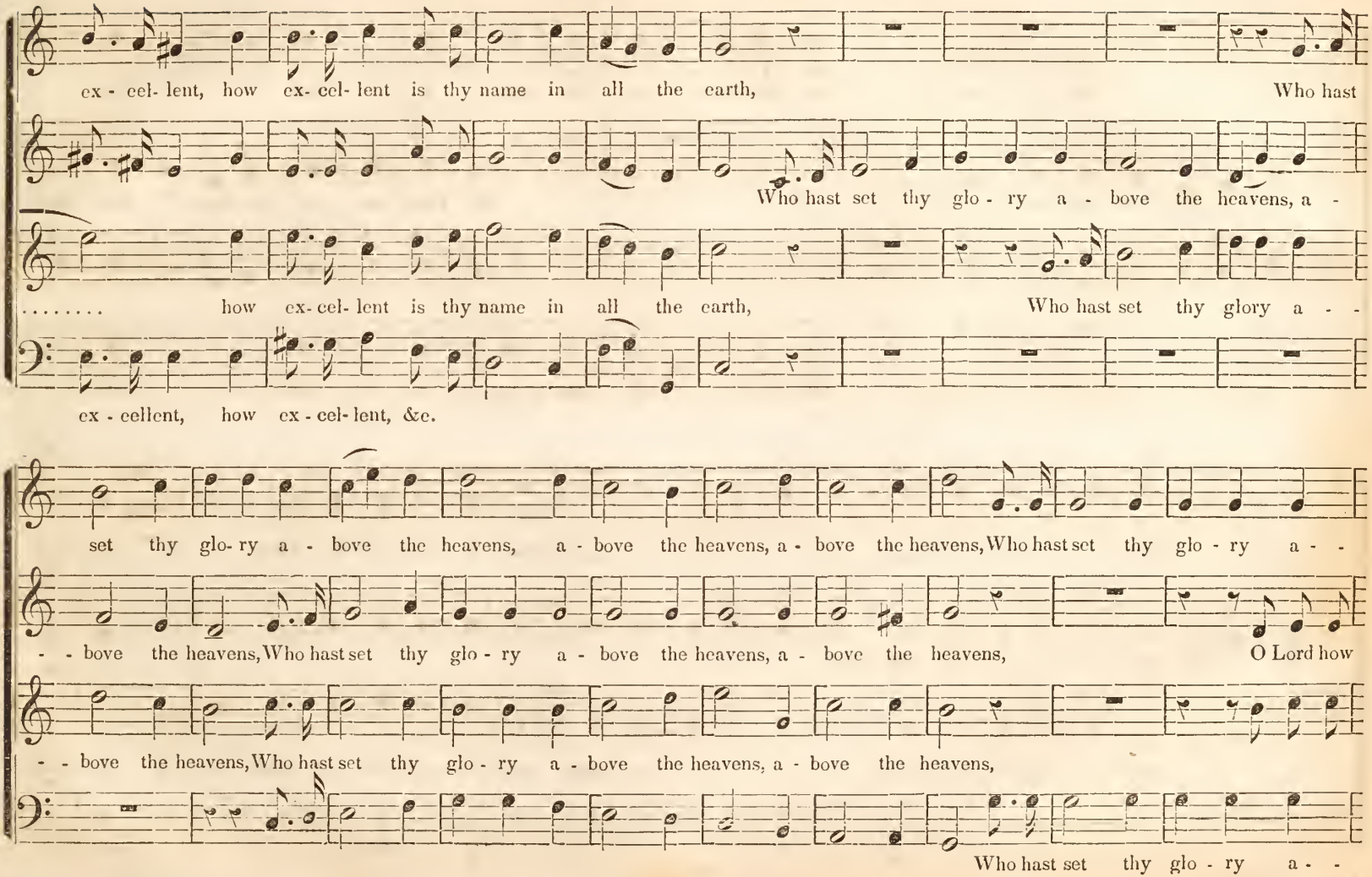
f

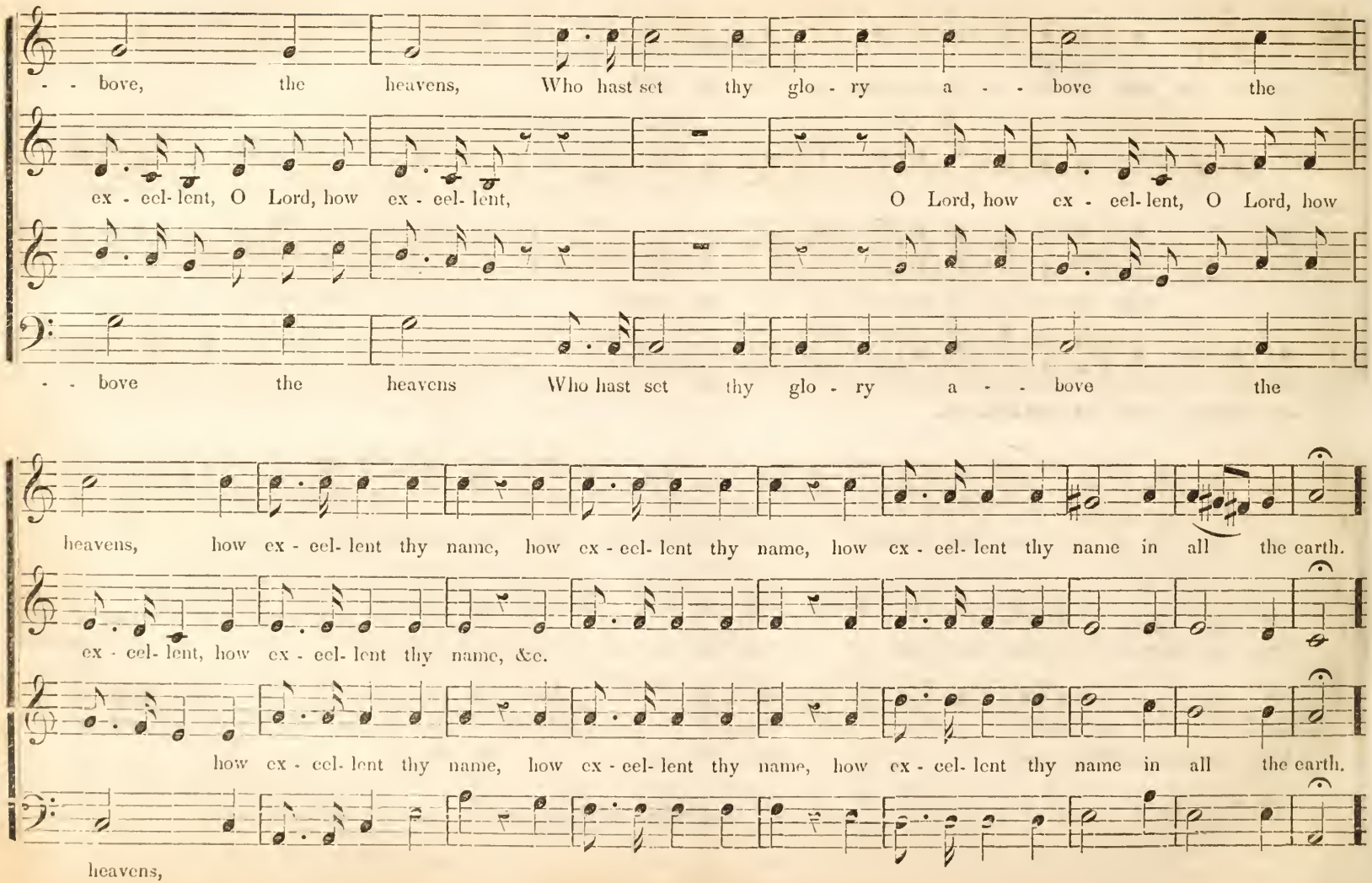
O Lord, our Lord, how ex-cel-lent is thy name, how ex-cel-lent is thy name in all the earth, how

O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, O Lord, how

excellent thy name, ... how excellent thy name, ...

O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, O Lord, how


ex - cel- lent, how ex- cel- lent is thy name in all the earth, Who hast
Who hast set thy glo - ry a - bove the heavens, a -
..... how ex- cel- lent is thy name in all the earth, Who hast set thy glory a - -
ex - cellent, how ex - cel- lent, &c.
set thy glo- ry a - bove the heavens, a - bove the heavens, a - bove the heavens, Who hast set thy glo - ry a - -
- - bove the heavens, Who hast set thy glo - ry a - bove the heavens, a - bove the heavens, O Lord how
- - bove the heavens, Who hast set thy glo - ry a - bove the heavens, a - bove the heavens,
Who hast set thy glo - ry a - -


- - bove, the heavens, Who hast set thy glo - ry a - - bove the
ex - cel- lent, O Lord, how ex - cel- lent, O Lord, how ex - cel- lent, O Lord, how
- - bove the heavens Who hast set thy glo - ry a - - bove the
heavens, how ex - cel- lent thy name, how ex - cel- lent thy name, how ex - cel- lent thy name in all the earth.
ex - cel- lent, how ex - cel- lent thy name, &c.
how ex - cel- lent thy name, how ex - cel- lent thy name, how ex - cel- lent thy name in all the earth.
heavens,

TENOR SOLO. *p* Cres. Cres. *f* *mf*

I will praise thee, O Lord, with my whole..... heart, I will show forth all thy marvelous works, I will

f *f*

show forth all thy marvelous works, And I will glo - ri - fy, and I will glo - ri - fy,

f

I will glo - ri - fy thy name, will glo - ri - fy thy name for ev - er more.

"O Lord, our Lord, how excellent is thy name." (Continued.)

CHORUS.

O Lord, our Lord, how ex-cel-lent is thy name, how ex-cel-lent is thy name in all the earth,

f

O Lord, our Lord, how ex-cel-lent is thy name, how ex-cel-lent is thy name in all the earth, how

O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, O Lord, how

excellent thy name, ... how excellent thy name, ...

O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, O Lord, how

ex - cel- lent, how ex- cel- lent is thy name in all the earth. A - men, A - men, A - men, A - - - men.

p

..... how ex- cel- lent is thy name in all the earth. A - men, A - men, A - men, A - - - men.

ex - cellent, how ex - cel- lent, &c.

CHORUS ANTHEM. "Rejoice, the Lord is King."

SUITABLE FOR THANKSGIVING, DEDICATION, OR OTHER JOYFUL OCCASIONS.

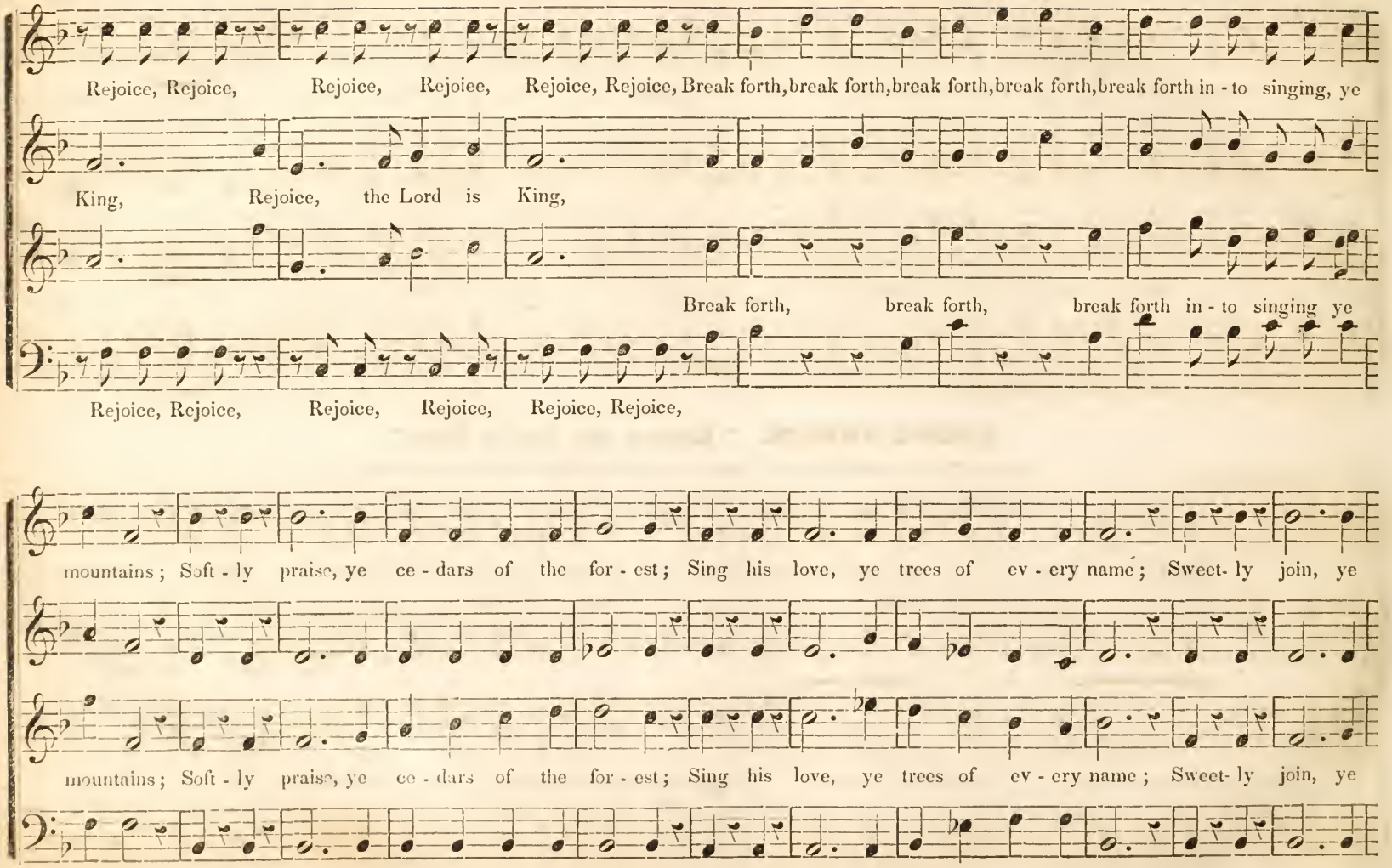
ALLEGRETTO.

The Lord is King, the Lord is King, Break forth in - to singing, ye mountains, Rejoice, Rejoice,

Re - joice, the Lord is

Re - joice,..... Re - joice,..... Break forth in - to singing, ye mountains, &c.

The Lord is King, The Lord is King, Break forth in - to singing, ye mountains, Rejoice, Rejoice,


Rejoice, Rejoice, Rejoice, Rejoice, Rejoice, Rejoice, Break forth, break forth, break forth, break forth, break forth in - to singing, ye
King, Rejoice, the Lord is King,
Break forth, break forth, break forth in - to singing ye
Rejoice, Rejoice, Rejoice, Rejoice, Rejoice, Rejoice,
mountains; Soft - ly praise, ye ce - dars of the for - est; Sing his love, ye trees of ev - ery name; Sweet- ly join, ye
mountains; Soft - ly praise, ye ce - dars of the for - est; Sing his love, ye trees of ev - ery name; Sweet- ly join, ye

happy birdling cho - rus, Swell the notes, and love and peace proclaim; Sound a - loud your voices from the o - cean, monsters of the

happy birdling cho - rus, Swell the notes, and love and peace proclaim; Sound a - loud your voices from the o - cean, monsters of the

deeps pro - found; Sound a - broad his prais - es, all ye na - tions, High o'er all Je - ho - vah's prais - es sound. Re -

deeps pro - found; Sound a - broad his prais - es, all ye na - tions, High o'er all Je - ho - vah's prais - es sound. Re -

"Rejoice, the Lord is King." (Concluded.)

- - joice, the Lord is King,..... Re- joice, the Lord is King, Re - joice, Re - joice, Re - joice, Break

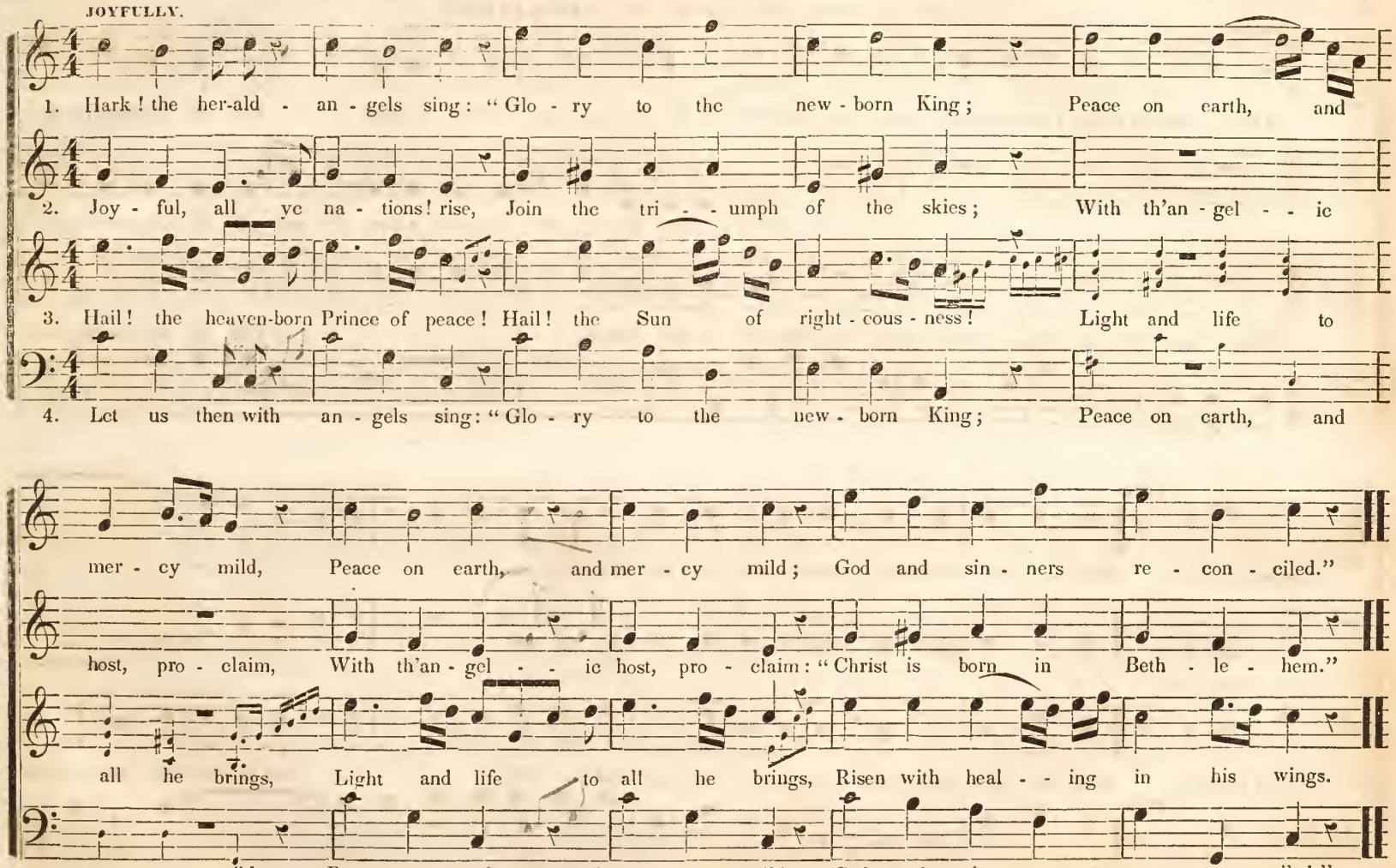
Re - joice, Re - joice, Re - joice,

- - joice, the Lord is King,..... Re- joice, the Lord is King,..... Break

Re - joice, Re - joice, Re - joice, Re - joice, Re - joice, Re - joice,

forth in - to singing, ye mountains, For the Lord is King, The Lord is King; Re- joice, Rejoice, Rejoice, Rejoice.

forth in - to singing, ye mountains, For the Lord is King, The Lord is King; Re- joice, Rejoice, Rejoice, Rejoice.



The Solo may also be sung by the Treble.

ANTHEM. "Walk about Zion."

SUITABLE FOR DEDICATION OR INSTALLATION.

WM. B. BRADBURY.

VIVACE.

Walk a - bout Zi - on, and go round a-bout her, and tell all the towers, the towers thereof, Tell all the towers, the

Walk a-bout Zi - on, and go round a-bout her, and tell all the towers, the

Walk a - bout Zi - on, and go round a-bout her, and tell all the towers,..... Tell all the towers, the

FINE.

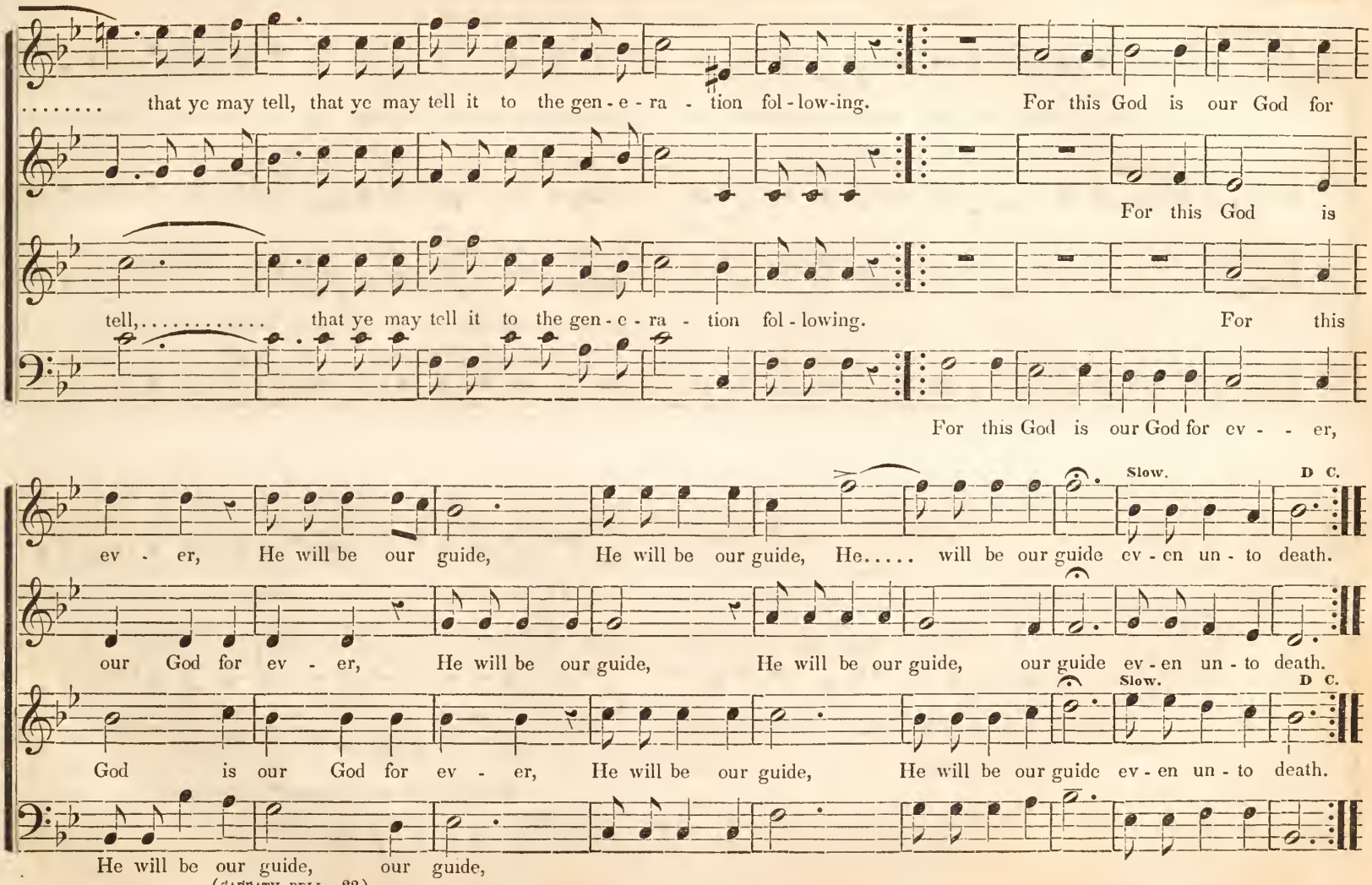
towers there-of. Mark well her bul-warks, con-sid - er all her pal - a - ces, that ye may tell,.....

towers there-of.

towers there-of. Mark well her bul-warks, con-sid - er all her pal - a - ces, that ye may tell, that ye may

FINE.

that ye may tell,..... that ye may


..... that ye may tell, that ye may tell it to the gen - e - ra - tion fol - low-ing. For this God is our God for
For this God is
tell,..... that ye may tell it to the gen - e - ra - tion fol - lowing. For this
For this God is our God for ev - - er,
ev - er, He will be our guide, He will be our guide, He..... will be our guide ev - en un - to death.
Slow.
D C.
our God for ev - er, He will be our guide, He will be our guide, our guide ev - en un - to death.
God is our God for ev - er, He will be our guide, He will be our guide ev - en un - to death.
Slow.
D C.
He will be our guide, our guide,

CHORUS. "O praise the Lord."

ARRANGED.

SUITABLE FOR THANKSGIVING, DEDICATION, OR OTHER JOYFUL OCCASIONS.

MODERATO.

O praise the Lord in the high - est, ex - alt his name for ev - er; Praise him in songs of a - dor - ing, In loud songs a - dore him, In

O praise the Lord in the high - est, Ex - alt his name for ev - er; Praise him in songs of a - dor - ing, In loud songs a - dore him, In

loud songs a - dore him, For his love is spread o'er all, And his mercies on us fall; Glo - ri - fy his ho- ly name, Worship him for ev - er more.

loud songs a - dore him, Glo-ri - fy his ho- ly name, Worship him for ev - er more.

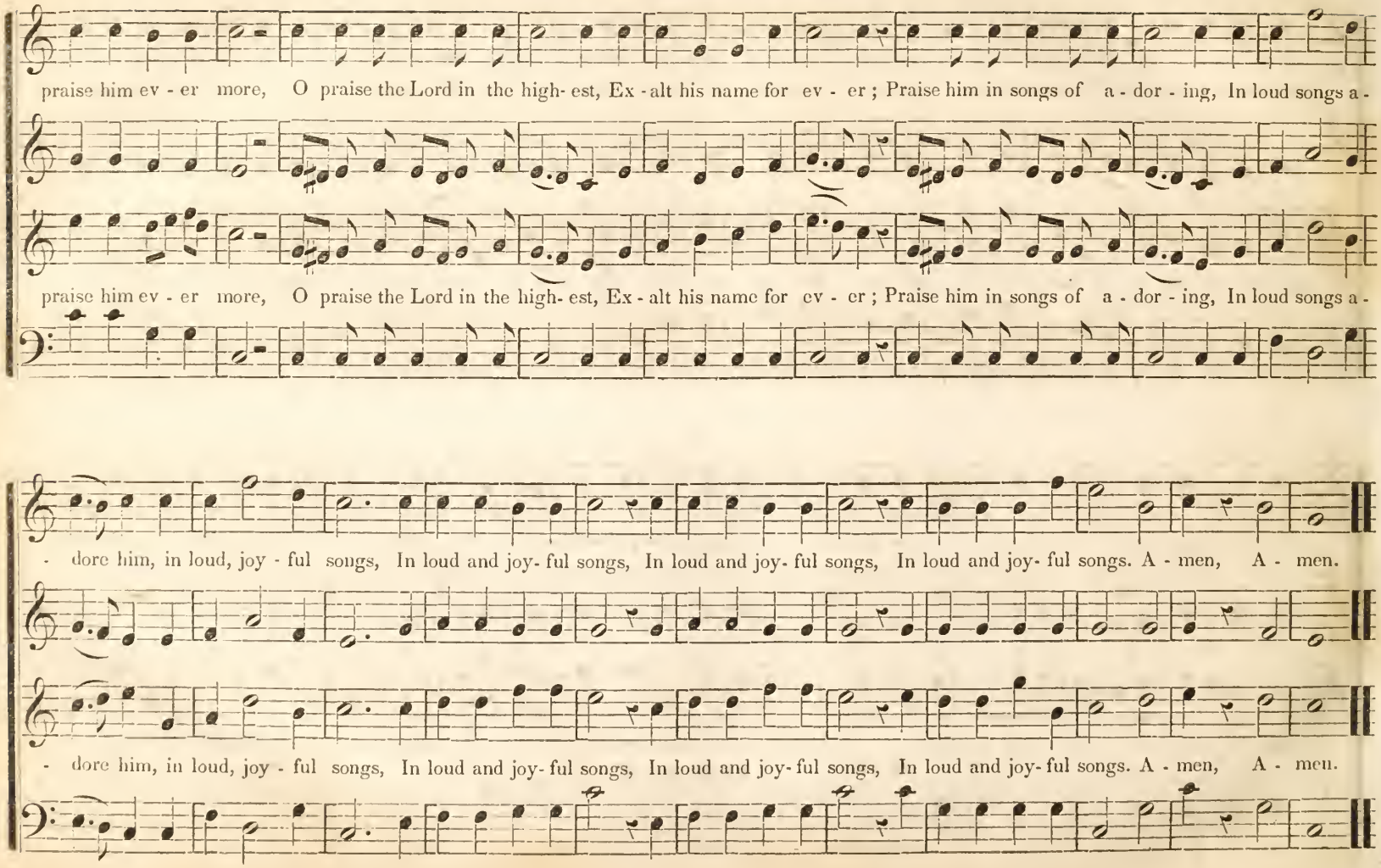
Glo - ri - fy his ho - ly name, Glo- ry, glo - ry, glo - ry, glo - ry, glo - ri - fy his name. Praise him in the high - est, ex -

Glo - ri - fy his ho - ly name, Glo- ry, glo - ry, glo - ry, glo - ry, glo - ri - fy his name. Praise him in the high - est, ex -

- alt his name for ev - er; and praise, and praise, and praise him ev - er more, and praise, and praise, and

- alt his name for ev - er, ex - alt, ex - alt and praise him ev - er more, ex - alt and praise, ex- alt and praise, and

and praise, and praise, and praise him ev - er more, and praise, and praise, &c.


praise him ev - er more, O praise the Lord in the high- est, Ex - alt his name for ev - er ; Praise him in songs of a - dor - ing, In loud songs a -
praise him ev - er more, O praise the Lord in the high- est, Ex - alt his name for ev - er ; Praise him in songs of a - dor - ing, In loud songs a -
- dore him, in loud, joy - ful songs, In loud and joy- ful songs, In loud and joy- ful songs, In loud and joy- ful songs. A - men, A - men.
- dore him, in loud, joy - ful songs, In loud and joy- ful songs, In loud and joy- ful songs, In loud and joy- ful songs. A - men, A - men.

PATRIOTIC HYMN. "The Pilgrim Fathers."

SUITABLE FOR CONCERTS AND OCCASIONS OF NATIONAL INTEREST.

MODERATO.

1. The Pil - grim Fa - thers, where are they? The waves that brought them o'er Still roll in the bay, and
2. The mists that wrapped the pil - grim's sleep Still brood up - on the tide. And his rocks yet keep their
3. The Pil - grim Ex - ile, saint - ed name! The hill whose i - cy brow Re - joiced when he came in the
4. The Pil - grim Fa - thers are at rest. When sum - mer's throned on high, And the world's warm breast is in

throw their spray, As they break a - long the shore. Still roll in the bay, as they rolled that day, When the May-Flower moored be-
watch by the deep, To stay its waves of pride. But the snow - white sail that he gave to the gale, When the heavens looked dark is

morn - ing flame, In the morn - ing flame burns now. And the moon's cold light as it lay that night On the hill - side and the
ver - dure dressed, Go stand on the hill where they lie. The ear - li - est ray of the gold - en day On that hal - lowed spot is

- low, When the sea a - round was black with storms, And white the shore with snow.
gone, As an an - gel's wing, through an ope - ning cloud, Is seen and then with-drawn.

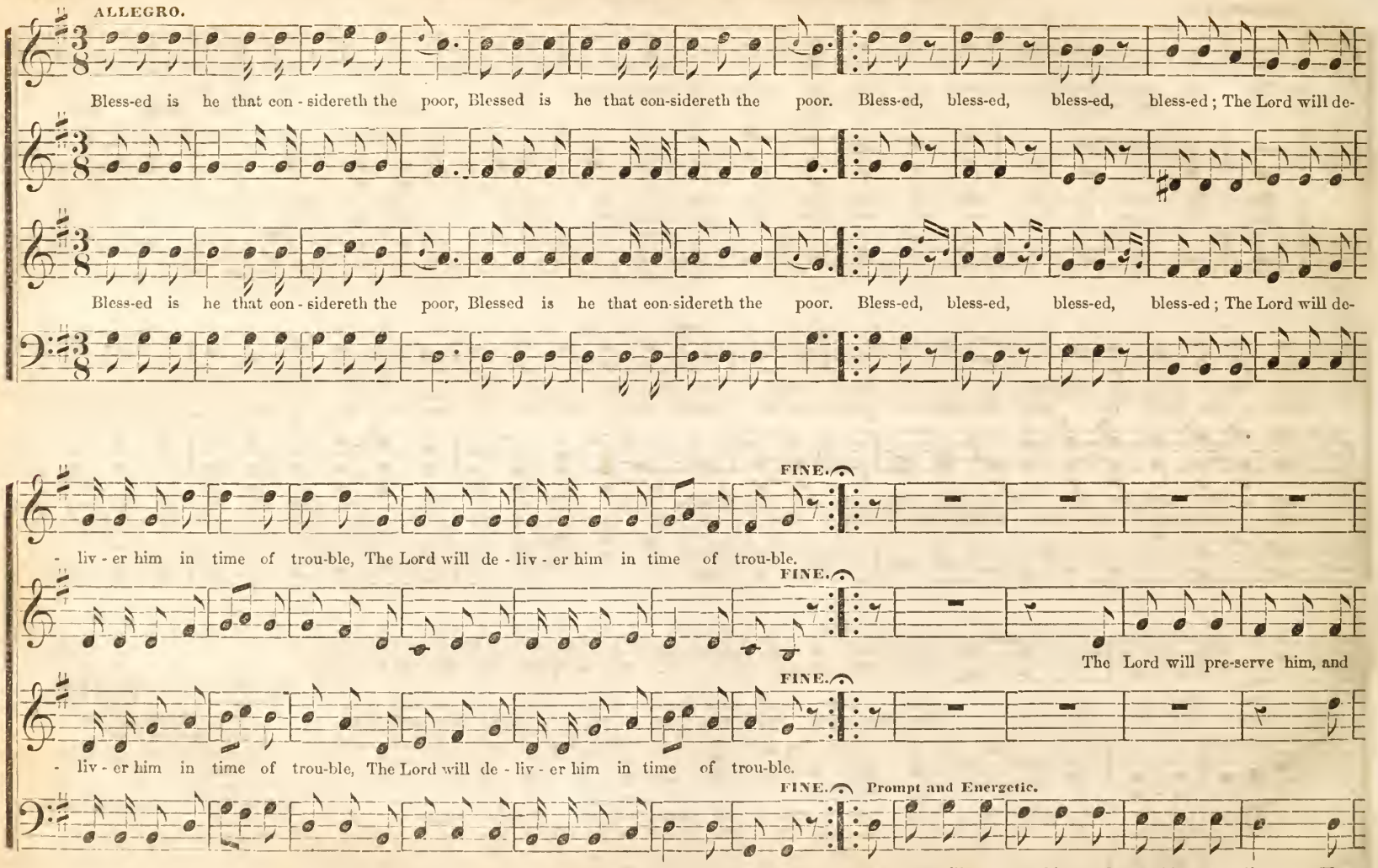
sea, Still lies where he laid his house - less head—But the Pil-grim—where is he?
east, And the eve - ning sun, as he leaves the world, Looks kind - ly on that spot last.

5.

The Pilgrim Spirit has not fled;
It walks in noon's broad light,
And it watches the bed
Of the glorious dead,
With the holy stars by night.
It watches the bed
Of the brave who have bled,
And shall guard this ice-bound shore
Till the waves of the bay,
Where the May-Flower lay,
Shall foam and freeze no more.

CHARITY ANTHEM. "Blessed is he that considereth the poor."

Wm. B. Bradbury.



The Lord will pre-serve him, And he shall be bless-ed up - on the earth. A - men! The

keep him a - live, and keep him a - live, *ff* Hal-le - lu - jah! Hallo - lu - jah! A - men!

Lord will preserve him, and keep him a - live, And he shall be bless-ed up - on the earth. *ff* Hal-le - lu - jah! Hallo - lu - jah! A - men! The

ff

A little slower.

Lord will strengthen him up-on the bed of languishing. A - men. D. C.

SOLO. Ritard. a little. CHORUS. Tempo.

Thou wilt make all his bed in his sickness. Hal-le - lu - jah! Hal-le - lu - jah! A - men. D. C.

Lord will strengthen him up-on the bed of languishing. Hal-le - lu - jah! Hal-le - lu - jah! A - men. D. C.

CHORUS. "Hark! from the regions of Glory."

G. F. R.

SUITABLE FOR CHRISTMAS, OR OTHER JOYFUL OCCASIONS.

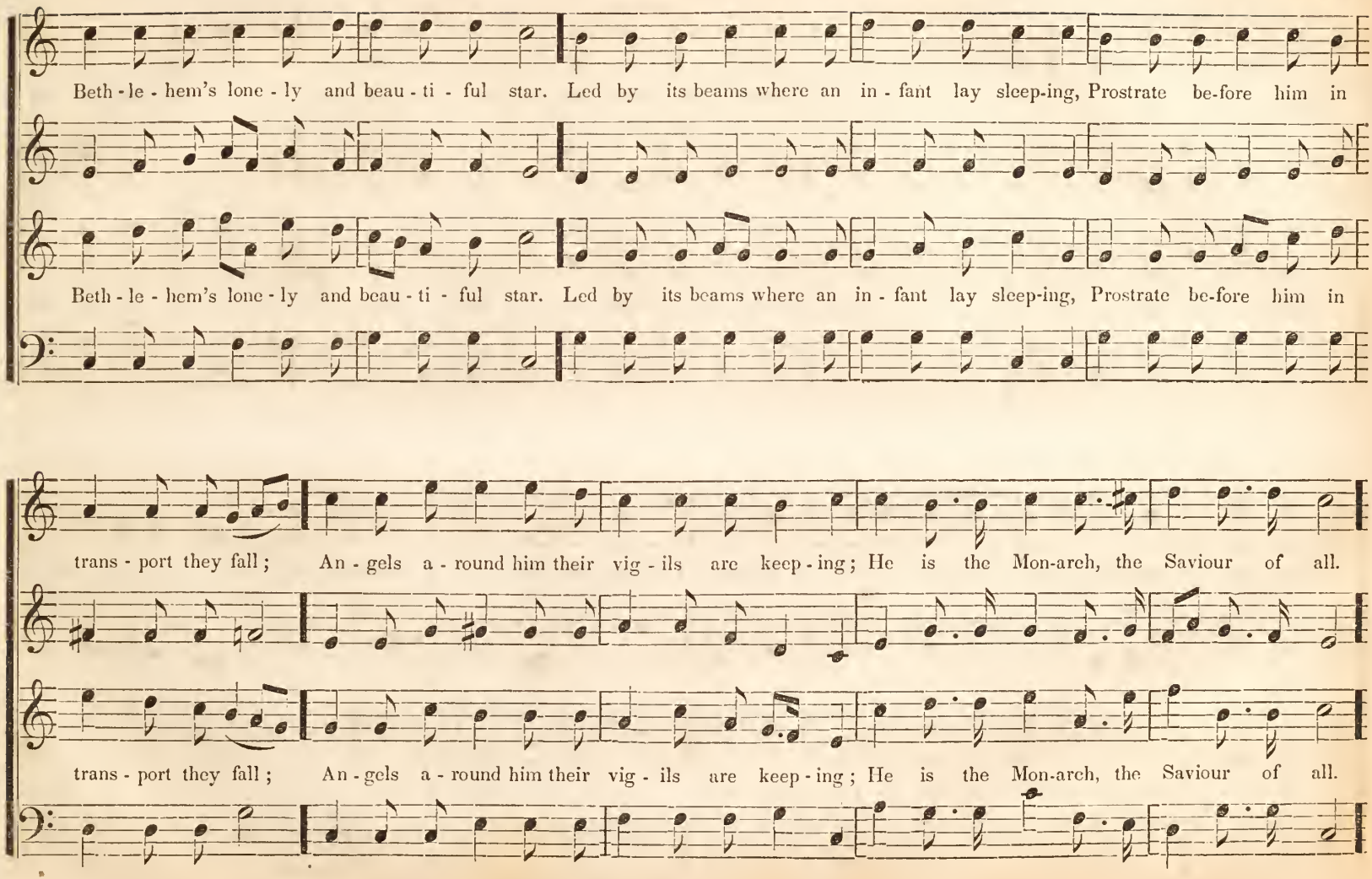
WITH SPIRIT.

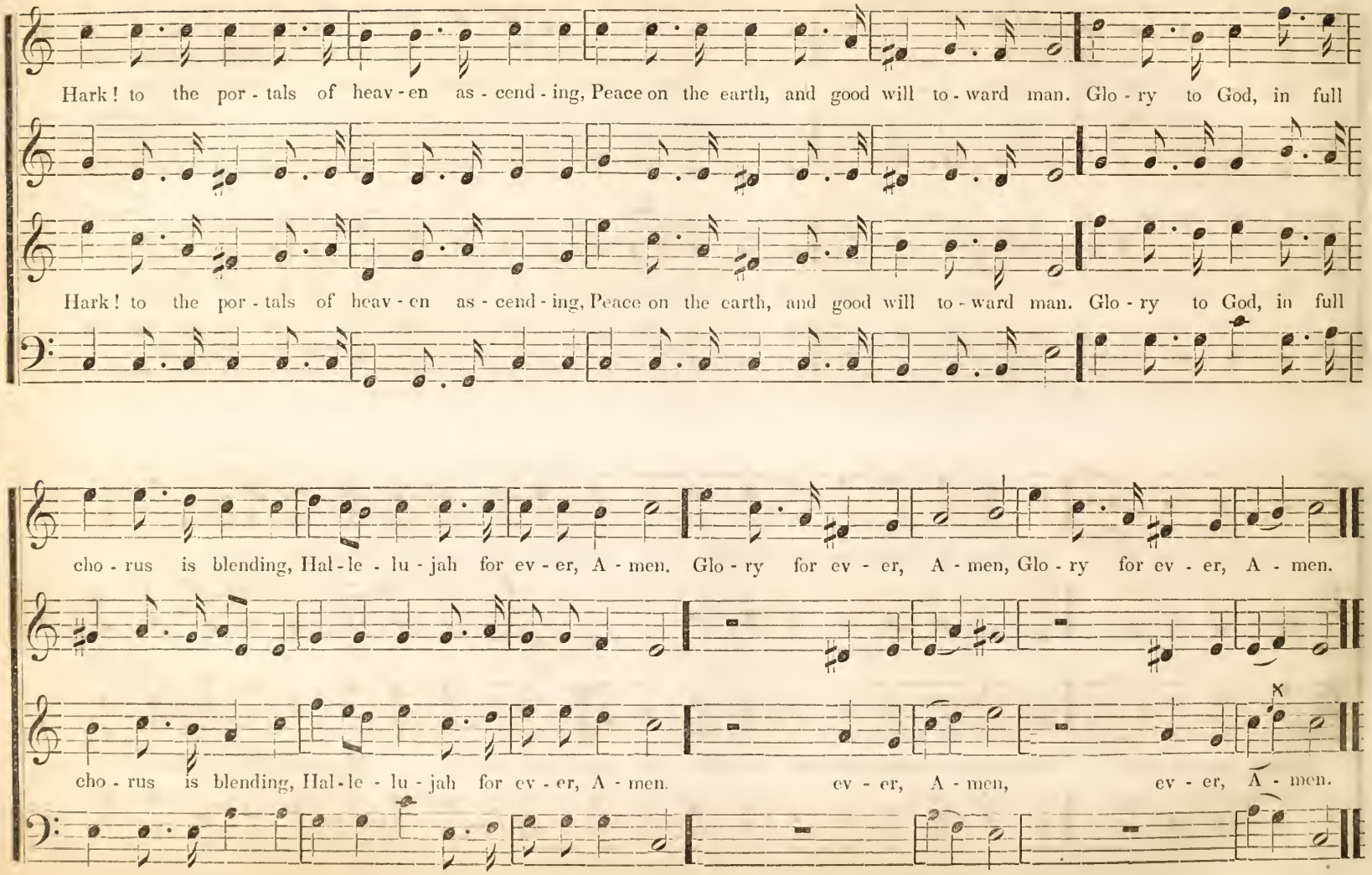
Hark! from the re - gions of glo - ry are peal - ing An-thems of praise to the Fa - ther of light;
An - gels ascribe, while be-fore him they're kneeling, Wis-dom, and hon - or, and pow - er, and might. } Mor-tals, a - wake! in the

Hark! from the re - gions of glo - ry are peal - ing An-thems of praise to the Fa - ther of light;
An - gels ascribe, while be-fore him they're kneeling, Wis-dom, and hon - or, and pow - er, and might. } Mor-tals, a - wake! in the

blue arch of heav - en, Lo! a mild orb sheds its lus - ter a - far, Once to the ma - gi a bea-con 'twas giv - en,

blue arch of heav - en, Lo! a mild orb sheds its lus - ter a - far, Once to the ma - gi a bea-con 'twas giv - en,


Beth - le - hem's lone - ly and beau - ti - ful star. Led by its beams where an in - fant lay sleep-ing, Prostrate be-fore him in
Beth - le - hem's lone - ly and beau - ti - ful star. Led by its beams where an in - fant lay sleep-ing, Prostrate be-fore him in
trans - port they fall; An - gels a - round him their vig - ils are keep - ing; He is the Mon-arch, the Saviour of all.
trans - port they fall; An - gels a - round him their vig - ils are keep - ing; He is the Mon-arch, the Saviour of all.


Hark! to the por - tals of heav - en as - cend - ing, Peace on the earth, and good will to - ward man. Glo - ry to God, in full
Hark! to the por - tals of heav - en as - cend - ing, Peace on the earth, and good will to - ward man. Glo - ry to God, in full
cho - rus is blending, Hal - le - lu - jah for ev - er, A - men. Glo - ry for ev - er, A - men, Glo - ry for ev - er, A - men.
cho - rus is blending, Hal - le - lu - jah for ev - er, A - men. ev - er, A - men, ev - er, A - men.

MIGHT BE SOMETIMES APPROPRIATE ON THE FOURTH OF JULY, AND OTHER OCCASIONS OF NATIONAL INTEREST.

QUARTET, or SEMI CHORUS. MODERATO

1. God of the na - tions, hear us, And make the fee - ble strong; Our songs of glad thanksgiv-ing To thy great name be- long, To

2. Armed with the sword of jus - tice, And grasp- ing truth's bright shield; In heaven our fathers trust - ed To bid op - pression yield, To

3. Thou, by whose in - spi - ra - tion Brave tho'ts and deeds have birth; Whose piercing eye il - lu-mines The darkness of our earth, The

4. Proud- ly our country's ban - ner Waves o - ver land and sea; Oh may its stars shine brighter, Our peo - ple all be free, Our

thy great name belong; Loud, loud we'll swell the anthem, High, high our voices raise, Columbia's sons and daughters, Your guardian Ruler praise.

bid op- pression yield; Firm on the Rock of A - ges, Where beat the surges high, They stood in faith undaunted, Their watchword, "Liberty."

darkness of our earth, Breathe on each kindling spi- rit, Pour down thy ho - ly light, So shall the flame of freedom Still burn di- vine - ly bright.

peo - ple all be free; Haste the day's glorious dawning, When wrong and strife shall cease, And ransomed millions echo The angel's song of peace.

"God of the nations hear us." (Concluded.)

CHORUS, after each verse.

Come, brothers, ne - ver fal - ter, Join, sis - ters, heart and hand; Round freedom's sa - cred al - tar—Our own dear Fa - ther - land.

Come, brothers, ne - ver fal - ter, Join, sis - ters, heart and hand; Round freedom's sa - cred al - tar—Our own dear Fa - ther - land.

NATIONAL HYMN. "Let every heart rejoice and sing."

Wm. Mingle.

SUITABLE ON OCCASIONS OF NATIONAL INTEREST.

ALLEGRO MAESTOSO.

1st. 2d.

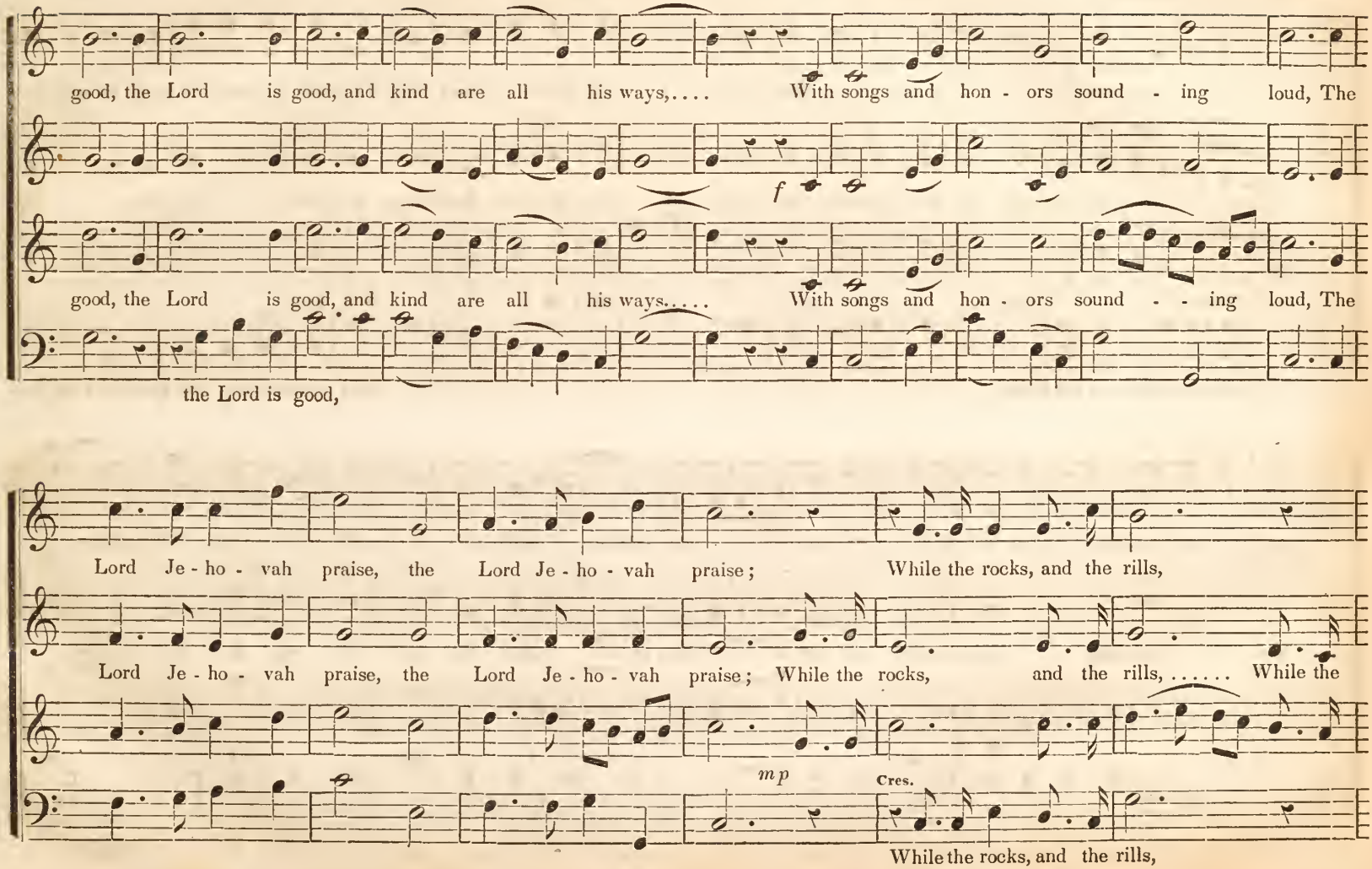
Let choral anthems rise, Let cho-ral anthems rise; For he is

Let ev- ery heart re - joice and sing, Let cho - ral anthems rise, Let cho-ral anthems rise;
Ye rev'rend men and chil - - dren, bring To God your sa - cri - fice, To God your sa - cri - - - fice; For he is

1st. 2d.

To God your sa - cri - fice, To God your sa - cri - - - fice; For he is

To God your sa- cri - fice, To God your sa - cri - - - fice; For he is


good, the Lord is good, and kind are all his ways,.... With songs and hon - ors sound - ing loud, The
f
good, the Lord is good, and kind are all his ways..... With songs and hon - ors sound - - ing loud, The
the Lord is good,
Lord Je - ho - vah praise, the Lord Je - ho - vah praise; While the rocks, and the rills,
Lord Je - ho - vah praise, the Lord Je - ho - vah praise; While the rocks, and the rills, ... While the
mp
Cres.
While the rocks, and the rills,

While the vales and the hills, A glo- rious an - them raise, A glo- rious an - them raise, Let each prolong the grate- ful song, Let

vales ..... and the hills, A glo - rious an - them raise, A glo - rious an - them raise, Let each pro - long the

ff *mp* Cres.

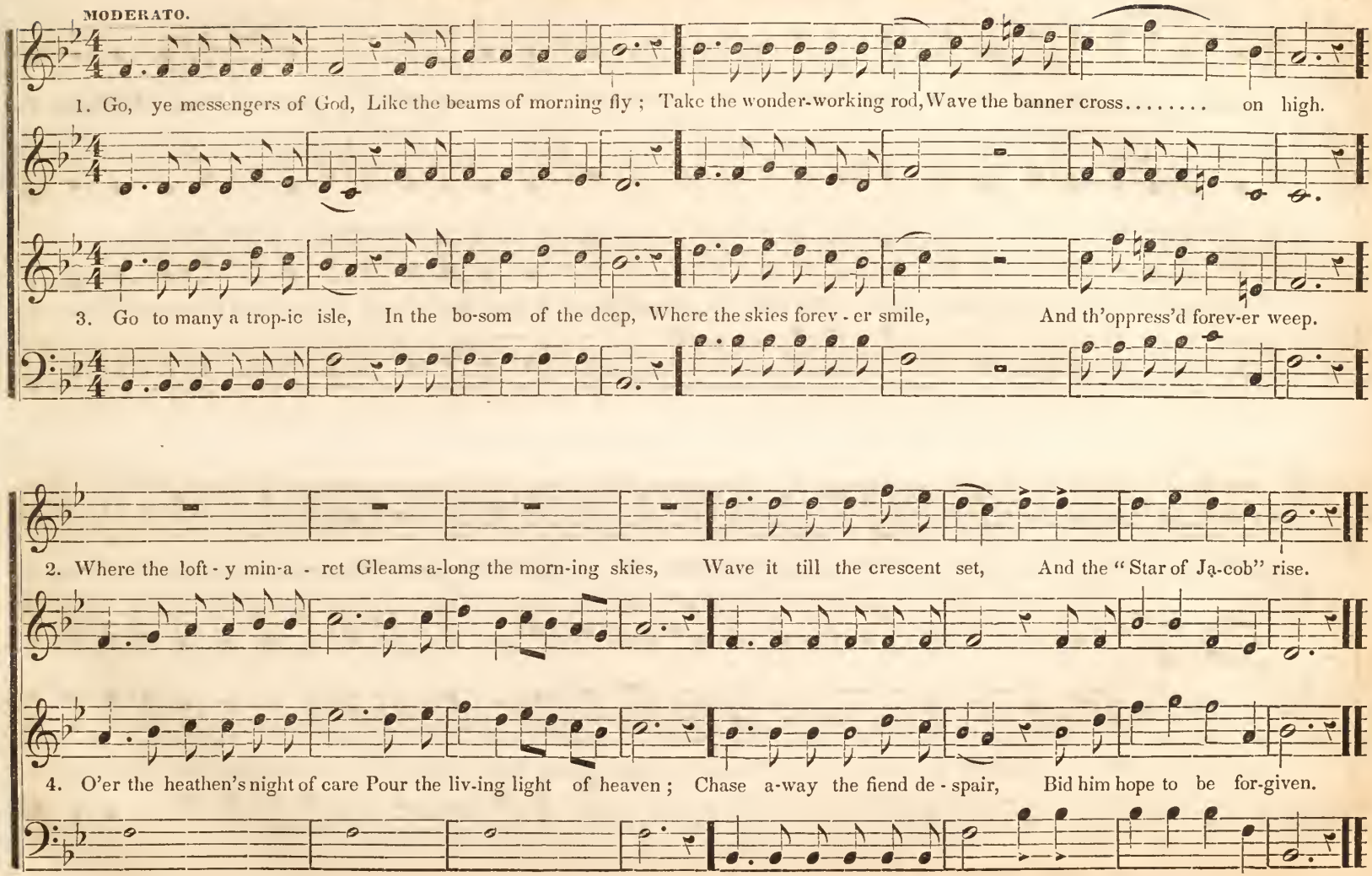
While the vales and the hills, Let each prolong the grateful song, Let

each prolong the grate- ful song, And the God of our fa - - thers praise, And the God of our fa - thers praise.

grate - - ful song, And the God of our fa - - thers praise, And the God of our fa - thers praise.

f *ff*

each prolong the grateful song, And the God of our fa - - thers praise, And the God of our fa - thers praise.


MODERATO.
1. Go, ye messengers of God, Like the beams of morning fly ; Take the wonder-working rod, Wave the banner cross..... on high.
3. Go to many a trop-ic isle, In the bo-som of the deep, Where the skies forev - er smile, And th'oppress'd forev-er weep.
2. Where the loft - y min-a - ret Gleams a-long the morn-ing skies, Wave it till the crescent set, And the "Star of Ja-cob" rise.
4. O'er the heathen's night of care Pour the liv-ing light of heaven ; Chase a-way the fiend de - spair, Bid him hope to be for-given.

TEMPERANCE HYMN. "Slavery and death the cup contains."

MODERATO.

Slavery and death the cup contains; Dash to the earth the poisoned bowl! Soft-er than silk are i-ron chains, Compared with those that

Slavery and death the cup contains; Dash to the earth the poisoned bowl! Soft-er than silk are i-ron chains, Compared with those that

chafe the soul. Ho-san-na, Lord! to thee we sing, Whose power the gi-ant fiend o-beys, What countless thousands tribute bring, For

chafe the soul. Ho-san-na, Lord! to thee we sing, Whose power the gi-ant fiend o-beys, What countless thousands tribute bring, For

happier homes and brighter days, For hap-pier homes and bright-er days. Thou wilt not break the bruis-ed reed, Nor leave the brok-en

happier homes and brighter days, For hap-pier homes and bright-er days. Thou wilt not break the bruis-ed reed, Nor leave the brok-en

heart unbound! The wife re-gains a husband freed! The or-phan clasps a fa-ther found! Spare, Lord, the thoughtless, guide the blind, Till

heart unbound! The wife re-gains a husband freed! The or-phan clasps a fa-ther found! Spare, Lord, the thoughtless, guide the blind, Till

"Slavery and death the cup contains." (Concluded.)

man no more shall deem it just To live by forging chains To bind his weaker broth-er, To bind his weaker broth-er in the dust.

man no more shall deem it just To live by forging chains To bind his weaker broth-er, To bind his weaker broth-er in the dust.

TEMPERANCE HYMN. "We praise thee, Lord." L. M.

MODERATO.

1. We praise thee, Lord! if but one soul, While the past year prolong'd its flight, Turn'd shudd'ring from the pois'nous bowl, To health, and lib - er - ty, and light.

3. We praise Thee—if one cloud - ed home, Where broken hearts despairing pined, Be-held the sire and husband come, Erect, and in his per - fect mind.

3. No more a weep-ing wife to mock, Till all her hopes in anguish end—No more the trembling mind to shock, And sink the fa-ther in the fiend.

4. Still give us grace, Al - might - y King! Un-wavering at our posts to stand · Till grateful at thy shrine we bring The tribute of..... a ransomed land.

ANTHEM. "How beautiful upon the mountains."

SUITABLE FOR INSTALLATION, AND OTHER JOYFUL OCCASIONS

MODERATO.

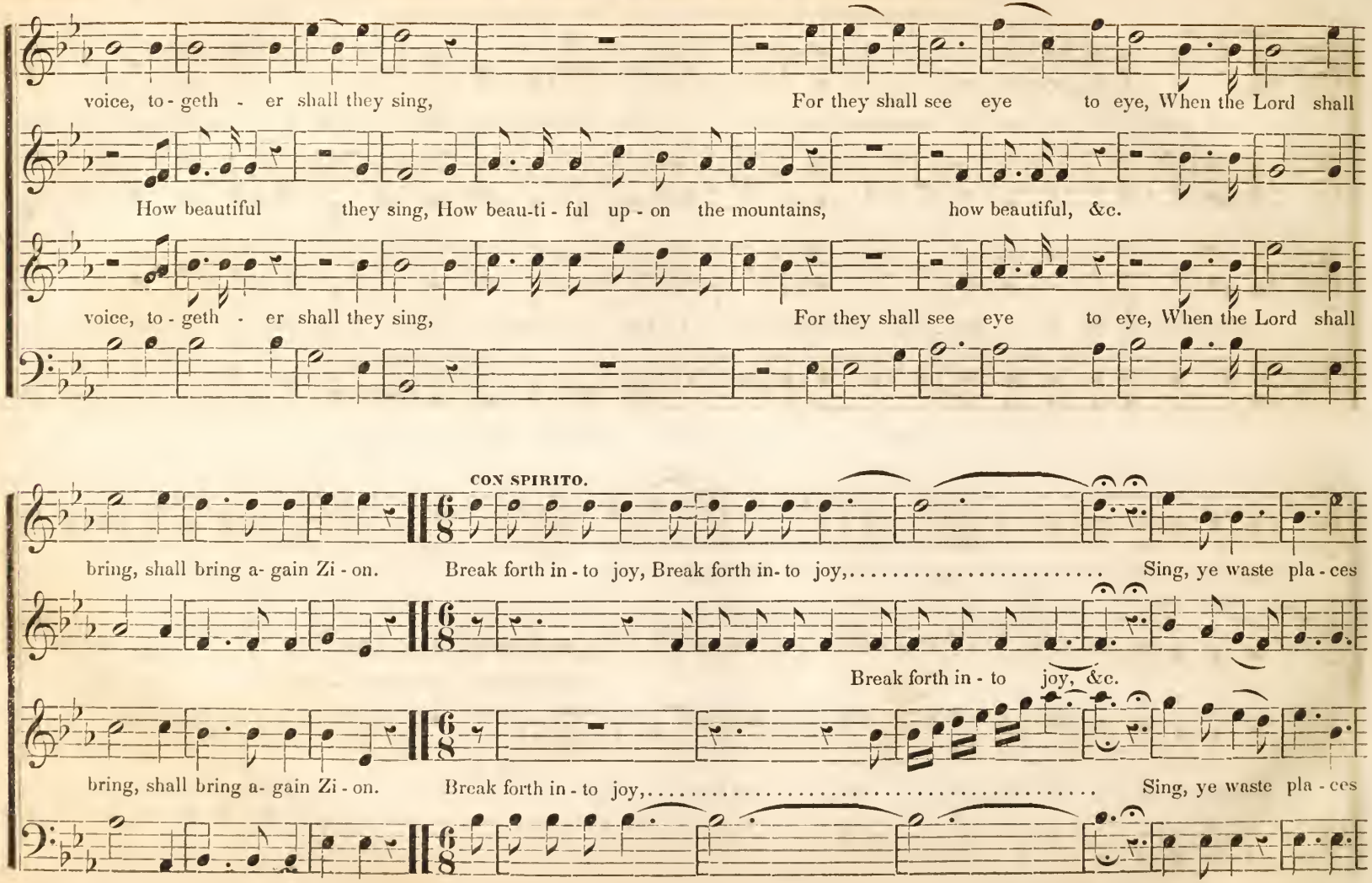
How beau - ti - ful up - on the mountains Are the feet of him that bring - eth good ti - dings; That pub - lish - eth peace, That

How beau - ti - ful up - on the mountains Are the feet of him that bring - eth good ti - dings; That pub - lish - eth peace, That

saith un - to Zi - on, Thy God reign - eth, thy God reign - eth, The watchmen shall lift up their

How beautiful up - on the mountains, How beautiful,

saith un - to Zi - on, Thy God reign - eth, thy God reign - eth, The watchmen shall lift up their


voice, to - geth - er shall they sing, For they shall see eye to eye, When the Lord shall
How beautiful they sing, How beau-ti - ful up - on the mountains, how beautiful, &c.
voice, to - geth - er shall they sing, For they shall see eye to eye, When the Lord shall
CON SPIRITO.
bring, shall bring a- gain Zi - on. Break forth in - to joy, Break forth in- to joy,..... Sing, ye waste pla - ces
Break forth in - to joy, &c.
bring, shall bring a- gain Zi - on. Break forth in - to joy,..... Sing, ye waste pla - ces

of Je- ru - sa - lem, For the Lord hath comforted his peo - ple; Sing, ye waste pla- ces of Je- ru - sa - lem, Sing, sing to-

of Je- ru - sa - lem, For the Lord hath comforted his peo - ple; Sing, ye waste pla- ces of Je- ru - sa - lem, Sing, sing to-

- - geth- er, Sing, sing to - gether, For the Lord hath comfort- ed his peo- ple, For the Lord hath comforted his peo- ple. A - men.

- - geth- er, Sing, sing to - gether, For the Lord hath comfort- ed his peo- ple, For the Lord hath comforted his peo- ple. A - men.

ANTHEM. "See from the tomb the Saviour rise."

SUITABLE FOR EASTER, AND OTHER JOYFUL OCCASIONS.

CON SPIRITO.

See from the tomb the Sa-viour rise! He mounts, he mounts a-bove the lof - ty skies, The ev - er - last - ing doors ex - tend, The

See from the tomb the Sa-viour rise! He mounts, he mounts a-bove the lof - ty skies, The ev - er - last - ing doors ex - tend, The

heavens with ac - cla - mations rend! The heavens with ac - cla - ma-tions rend! Lift up your heads, ye

heavens with ac - cla - mations rend! The heavens with ac - cla-ma-tions rend! Lift up your heads, ye heavenly gates, Lift up your heads, ye

heaven-ly gates; Be - hold, be - hold, be-hold, The King of glo - ry waits! Ye ev - er - last - ing doors give way, The

The King of glo - ry waits! The King of glo - ry waits! Ye, &c.

heaven-ly gates; Be - hold, be - hold, be-hold, The King of glo - ry waits! Ye ev - er - last - ing doors give way, The

King of glo - ry comes to - day, Ye ev - er-lasting doors give way, The King of glo-ry comes to-day, The King of glo - ry comes to - day.

King of glo - ry comes to - day, Ye ev - er-lasting doors give way, The King of glo-ry comes to-day, The King of glo - ry comes to - day.

PARTING HYMN. "Our harps are entwined."

NOT TOO SLOW.

Our harps are entwined with the cy-press and willow, The songs that once thrill'd us are tune-less and dead; And sad tho' our strain, 'tis the

Our harps are entwined with the cy-press and willow, The songs that once thrill'd us are tune-less and dead; And sad tho' our strain, 'tis the

on - ly one left us, A re - quiem chant o - ver joys that are fled: Ye are gone, ye are gone, sweet hours of com-

on - ly one left us, A re - quiem chant o - ver joys that are fled: Ye are gone, ye are gone, sweet hours of com-

- mun-ion, When heart answer'd heart, and eye spoke to eye, When voi - ces of ma - ny were one in de - vo - tion, And loud-swelling

- mun-ion, When heart answer'd heart, and eye spoke to eye, When voi - ces of ma - ny were one in de - vo - tion, And loud-swelling

CODA, 1st time *p*. 2d time *ff*.

an-thems were borne to the sky, When voi - ces of ma-ny were one in de - vo-tion, And loud-swelling anthems were borne to the sky.

an-thems were borne to the sky, When voi - ces of ma-ny were one in de - vo-tion, And loud-swelling anthems were borne to the sky.

ANDANTE.

QUARTET. "Loved one, rest."

J. M. PELTON.

1. Calm - ly now in peace thou'rt sleeping, In thy grave so low; While sad eve her tears is weep-ing: Em-blem

1. Calm - ly now in peace thou'rt sleeping, In thy grave so low; While sad eve her tears is weep-ing:

mf *Rit.* *Tempo.*

of our woe, Em-blem of our woe; And the night-wind with-out fail - ing, with-out fail - ing, with-out fail - ing, with-out

And the night-wind . .

Em-blem of our woe; And the night-wind with-out fail - ing, with-out fail - ing, with-out fail - ing, with-out

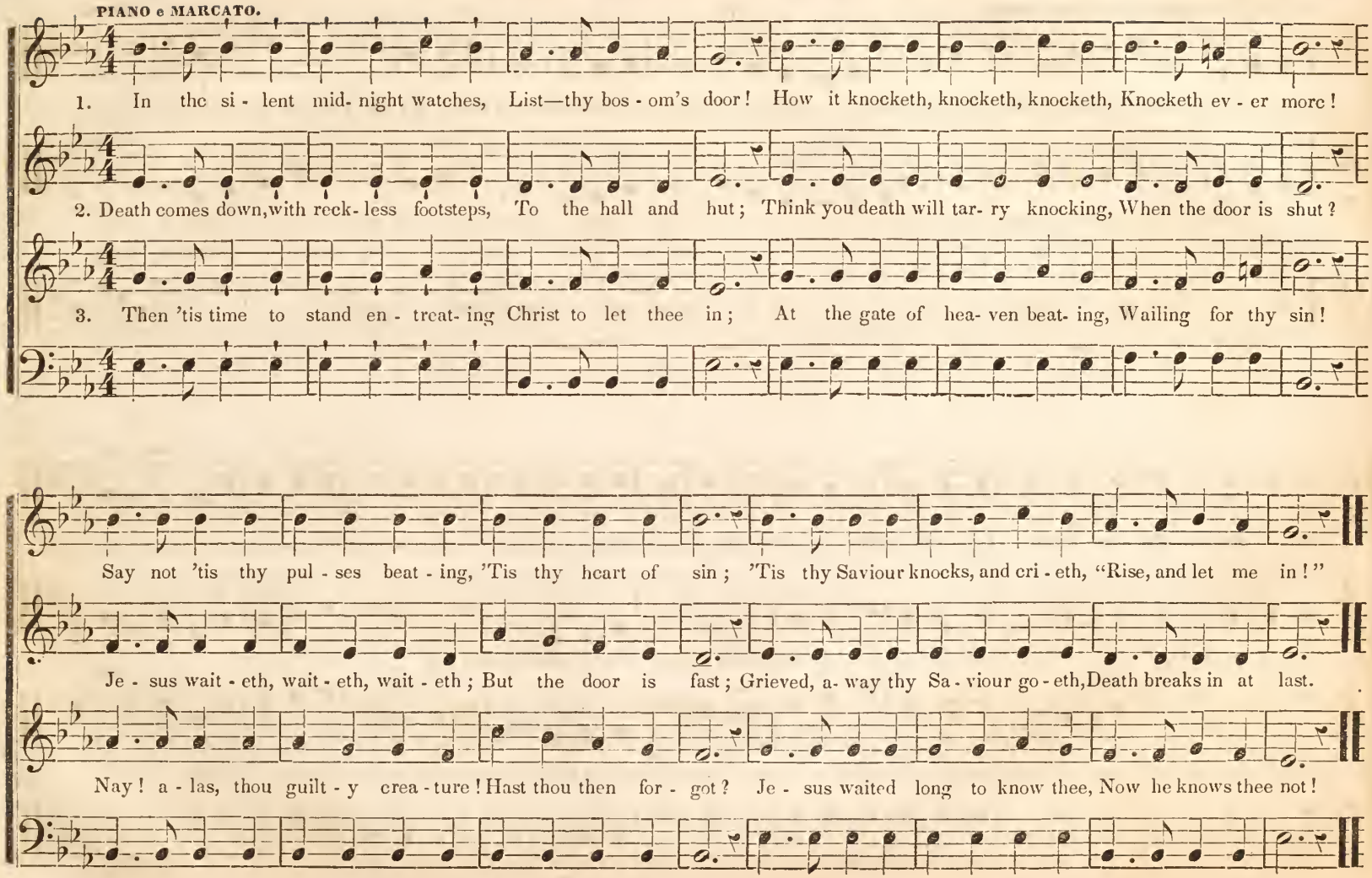
fail - ing, Sad - ly o'er thee, Sad - ly o'er thee now is wail - - ing.

. . . Sad - ly o'er thee, ...

fail - ing, Sad - ly o'er thee, Sad - ly o'er thee now is wail - - ing.

2. Loved one, rest! No pain distressing
Shall thy slumbers break;
Neither care nor fear oppressing
Rudely bid thee wake;
Nor shall sorrow, though high swelling,
E'er invade thy peaceful dwelling.

3. Though the earth seem sad and dreary,
All its joys prove vain;
Though its pleasures e'en do weary,
Bringing only pain:
Yet we waiting here will ever
Hope to meet thee, ne'er to sever.


PIANO e MARCATO.
1. In the si - lent mid- night watches, List—thy bos - om's door! How it knocketh, knocketh, knocketh, Knocketh ev - er more!
2. Death comes down, with reck- less footsteps, To the hall and hut; Think you death will tar- ry knocking, When the door is shut?
3. Then 'tis time to stand en - treat- ing Christ to let thee in; At the gate of hea- ven beat- ing, Wailing for thy sin!
Say not 'tis thy pul - ses beat - ing, 'Tis thy heart of sin; 'Tis thy Saviour knocks, and cri - eth, "Rise, and let me in!"
Je - sus wait - eth, wait - eth, wait - eth; But the door is fast; Grieved, a- way thy Sa - viour go - eth, Death breaks in at last.
Nay! a - las, thou guilt - y crea - ture! Hast thou then for - got? Je - sus waited long to know thee, Now he knows thee not!

HYMN. "Sweet Sabbath eve."

GENTLY.
TRIO and QUARTET, or SEMI-CHORUS.

1. Sweet Sabbath eve, Bright is thy smile, Linger, O linger, to cheer us awhile; Sweet Sabbath eve, beauti-ful ray, Fade not so quickly a - way.

2 Sweet Sabbath eve, Hallowed and blest, Sending the soul to its heaven of rest; Linger a - while, beauti - ful ray, Fade not so quickly a - way.

3. Sweet Sabbath eve, Bear on thy wing Upward to heaven the praise that we sing; Fainter thy voice, faded thy hue, Gently we bid thee a - dieu.

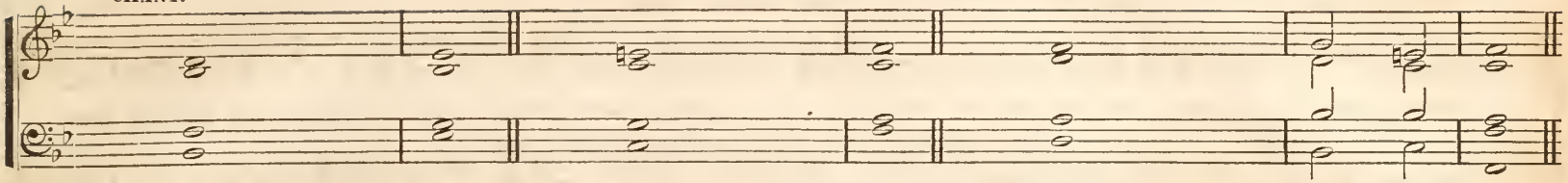
Dim e rit.

Lovely and pure thy star - lit brow, Ho- ly the tho'ts thou art breathing now; Sweet Sabbath eve, beautiful ray, Fade not so quickly a-way, a- way.

Tell us, calm eve, if those we love Look on us still in that world a- bove; Sweet Sabbath eve, &c.

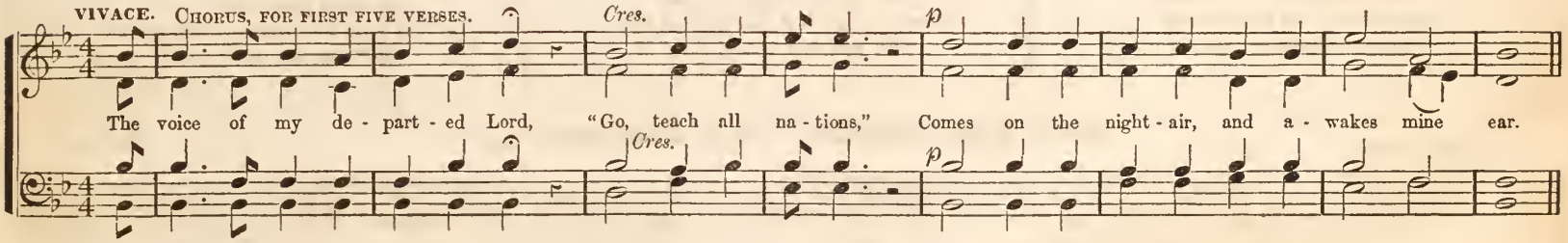
Lovely and pure thy star - lit brow, Ho- ly the tho'ts thou art breathing now; Sweet Sabbath eve, beautiful ray, Fade not so quickly a - way.

CHANT.



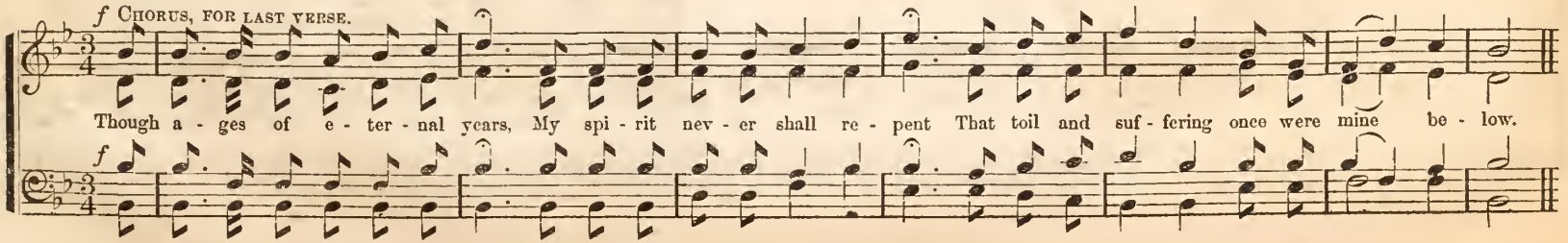
1. My soul is not at rest. There comes a strange and secret whisper to my..	spirit,....	like a dream of	night,..	that tells me I am on en-	chant - ed...	ground.
2. Why live I here? The vows of God are	on me,...	and I may not stop to play with shadows, or pluck earthly	flowers,	till I my work have done, and	rendered..up ac-	count.
3. And I will.....	go!.....	I may no longer doubt to give up friends and idol.....	hopes,	and every tie that binds my heart to	thee,.....my ..	country!
4. Henceforth, then, it matters not if storm or sunshine be my.....	earthly lot,	bitter or sweet my	cup,...	I only pray, "God make me holy, and my spirit nerve for the stern	hour ..... of...	strife!"
5. And when I come to stretch me for the	last,.....	in unattended agony, beneath the cocoa's.....	shade, .	it will be sweet that I have toiled for	other..worlds than	this.
6. And if one for whom Satan hath struggled as he hath for	me,.....	should ever reach that blessed	shore—	O, how this heart will glow with...	grati - tude and .	love.

VIVACE. CHORUS, FOR FIRST FIVE VERSES.



The voice of my de - part - ed Lord, "Go, teach all na - tions," Comes on the night - air, and a - wakes mine ear.

f CHORUS, FOR LAST VERSE.

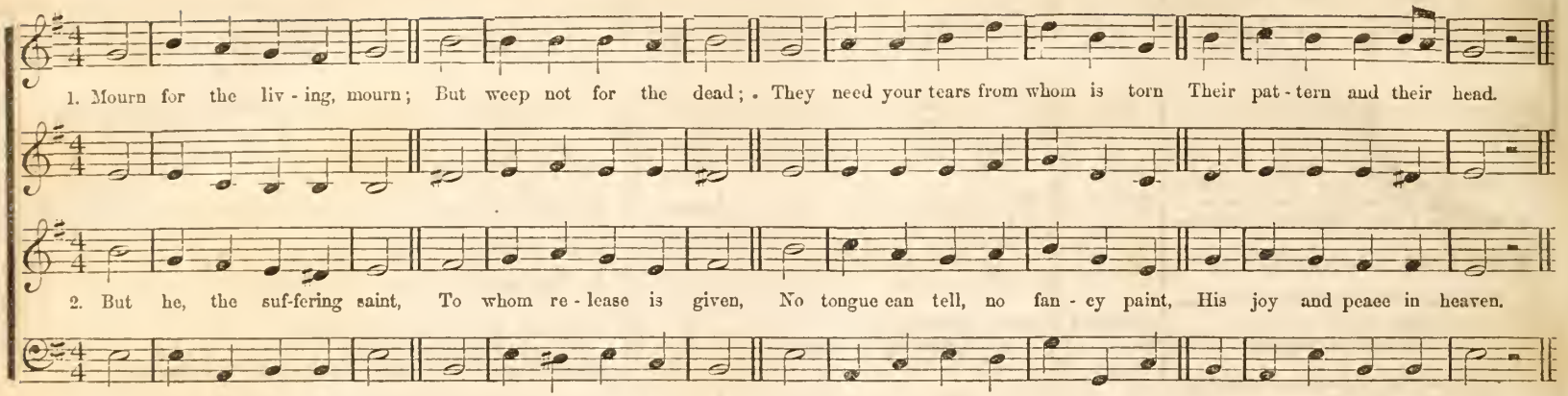


Though a - ges of e - ter - nal years, My spi - rit nev - er shall re - pent That toil and suf - fering once were mine be - low.

FUNERAL HYMN. "Mourn for the living."

FURNISHED BY F. A. BENSON, ESQ.

ON THE DEATH OF A PASTOR.



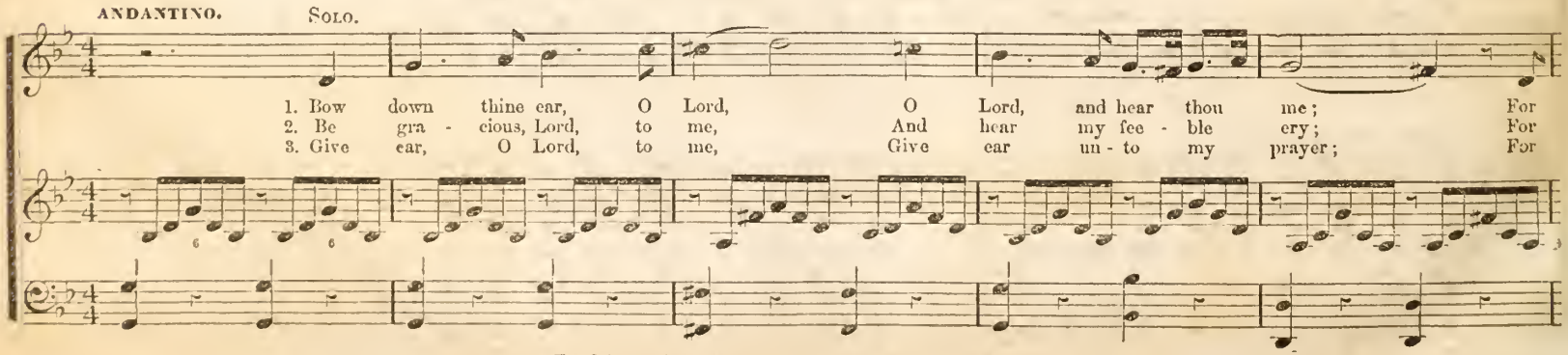
3. Mourn for the living, mourn;
For they have lost a friend,
Whose spirit is by angels borne
Where unions have no end.

4. Pray for the living, pray;
Besiege the throne of God:
That all may seek the upward way
His careful footsteps trod.

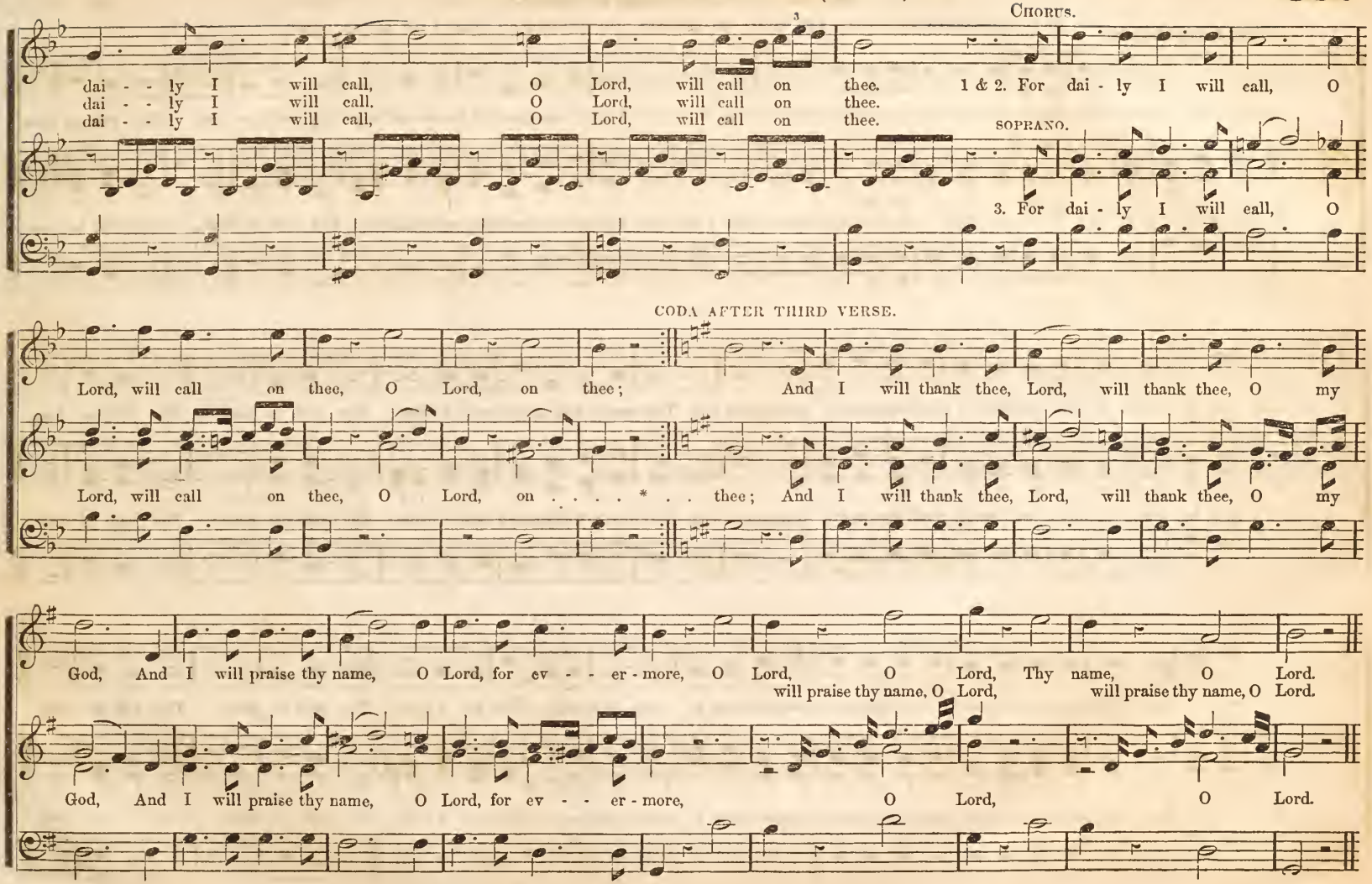
5. Let faith and hope to birth,
In every heart arise,
That those who mourn his loss on earth
May join him in the skies.

SOLO AND CHORUS. "Bow down thine ear."

ROSSINI.



The Solo may be sung by a lady or gentleman, or alternately.



* Let the accompaniment begin in the repeat when the chorus sing their last chord.

HYMN. "Thy will be done."

MAY BE APPROPRIATE ON FUNERAL OCCASIONS, AND AT OTHER TIMES OF AFFLICTION.

WITH EXPRESSION.

1. Thy will be done; in de-vi-ous way The hur-ry-ing stream of life may run; Yet still our grateful hearts shall say, Thy will be done, Thy will be done.

1. Thy will be done; in de-vi-ous way The hur-ry-ing stream of life may run; Yet still our grateful hearts shall say, Thy will be done, Thy will be done.

Thy will be done; if o'er us shine A gladd'ning and a prosperous sun, This prayer will make it more di-vine, Thy will be done, Thy will be done.

Thy will be done; if o'er us shine A gladd'ning and a prosperous sun, This prayer will make it more di-vine, Thy will be done, Thy will be done.

Thy will be done; tho' shrouded o'er Our path with gloom, one comfort, one Is ours— to breathe, while we a-dore, Thy will be done, Thy will be done.

Thy will be done; tho' shrouded o'er Our path with gloom, one comfort, one Is ours— to breathe, while we a-dore, Thy will be done, Thy will be done.

LARGO.

QUARTET OR CHORUS.

SOLO. SOPRANO.

Rest, rest, rest, spi - rit, rest, In heav - en blest, Rest, rest, spi - rit, rest, Rest, spi - rit, rest;

Rest, rest, rest, rest, spi - rit, rest, rest; In heav - en blest, Rest, rest, spi - rit, rest,

Thou art fled, To realms of end - less day; In heav - en blest, By warb - ling choirs of se - - raphs

QUARTET OR CHORUS.

led; Soar, spi - rit, soar a - way; Rest, spi - rit, rest; Rest, rest, rest, spi - rit, rest, In heav - en

Rest, rest, rest, rest, spi - rit, rest, rest; In heav - en

"Rest, spirit, rest." (Concluded.)

SOLO. SOPRANO.

blest; Rest, rest, spi - rit, rest! Soar, spi - rit, soar, ... spi - rit, soar, In heav - en, blest . . . . spi - rit,

SOPRANO, ALTO, OR 2D SOPRANO.

blest; Rest, rest, spi - rit, rest, rest! Soar, spi - rit, soar! soar, spi - rit, soar, In heav - en, blest,

TENORE, BASSO.

rest, rest, rest, spi - rit, rest, In heav - en blest, rest, rest, spi - rit, rest.

soar, spi - rit, soar, spi - rit, soar; Rest, spi - rit, rest, rest, rest, blest spi - rit, rest.

SONG. "Rocked in the cradle of the deep."

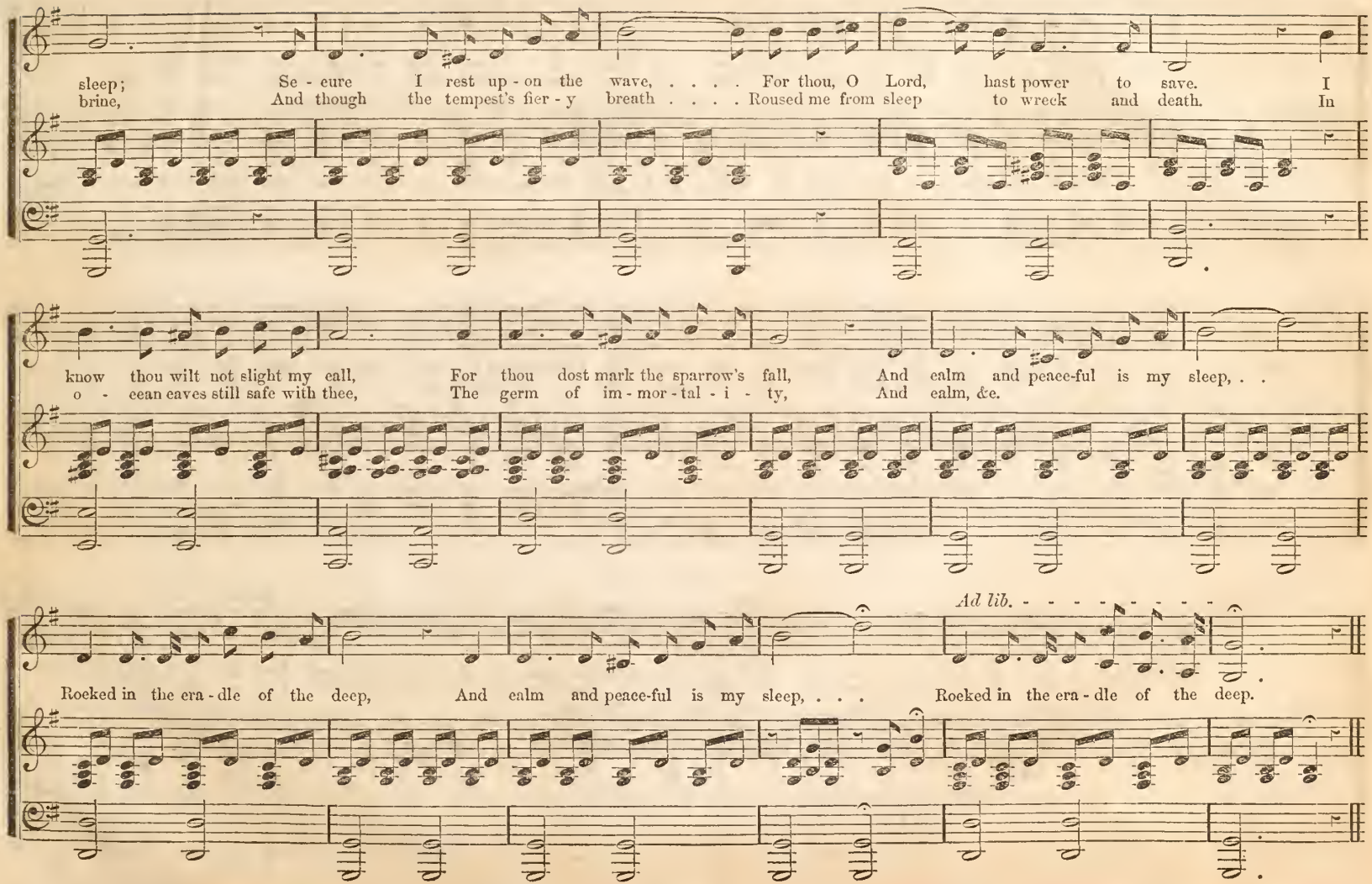
KNIGHT.

By permission of OLIVER DITSON, Esq.

ANDANTE.

1. Rocked in the cra - dle of the deep, ... I lay me down . . . . . in peace to
* 2. And such the trust that still were mine, ... Though blast-ing winds . . . . . swept o'er the

* In the first part of the second verse let the accompaniment be *tremolo.*


sleep; Se - cure I rest up - on the wave, ... For thou, O Lord, hast power to save. I
brine, And though the tempest's fier - y breath . . . . Roused me from sleep to wreck and death. In
know thou wilt not slight my call, For thou dost mark the sparrow's fall, And calm and peace-ful is my sleep, . .
o - cean caves still safe with thee, The germ of im - mor - tal - i - ty, And calm, &c.
Ad lib.
Rocked in the era - dle of the deep, And calm and peace-ful is my sleep, . . . Rocked in the era - dle of the deep.

WITH EXPRESSION.

QUARTET. "List, my soul!"

J. M. PELTON.

1. List! List! List! list my soul, that beat - ing With - in thy breast: In sol - emn tones re - peat - ing, With - out a rest:
2. List! that same tale 't is tell - ing, As beat - ing on, Each pulse the sum is swell - ing, Of mo - ments gone.
3. Thou, in that Friend con - fid - ing, No storms need fear; His hand with wis - dom guid - ing Thy bark shall steer

Tho' for - tune's sun is glow - ing, Its ra - diance o'er thee throw - ing, Life's stream is on - ward flow - ing, How - ev - er blest.
My soul, to thee 'tis cry - ing, Now loud, now soft - ly sigh - ing, Im - prove each mo - ment fly - ing! Or be un - done.

Till on heaven's shore, blest meet - ing— Lost friends shall give thee greet - ing, Where joys no more are fleet - ing, Nor flows a tear.

Ad Lib.

Not one bright wave re - turn - eth, But hast - eth on; Tho' sad the heart now yearn-eth For plea - sures gone, List, my soul! List, my soul!
No hu - man arm at - tend - ing, Can give thee rest; But One a - lone be - friend-ing, Can make thee blest, List, my soul! List, my soul!

When sor - rows on thee fall - ing, To sad - ness move, Hear thou their voic - es call - ing, To rest a - bove, List, my soul! List, my soul!

Ad Lib.

1. Flee, as a bird, to your moun - - tain, Thou, who art weary of sin;..... Go to the clear flow-ing foun - - tain,
2. He will protect thee for ev - - - er, Wipe ev-ery fall - ing.. tear;..... He will for-sake thee, O nev - - - er,

Where you may wash, and be clean; Fly, for th'a-ven-ger is near..... thee; Call, and the Sa-viour will hear thee, He on his bo - som will
Shel-tered so ten - der - ly there; Haste, then, the hours are fly - - - ing. Spend not the mo-ments in sigh - ing, Cease from your sorrow and

Un poco ritenuto.

bear..... thee, Thou, who art weary of sin, O thou, who art wea - ry of sin.
ery - - - ing, The Sa - viour will wipe ev-ery tear, The Sa - viour will wipe ev - ery tear.

* By permission of OLIVER DITSON, Esq.

VESPER HYMN. "Hear those soothing sounds ascending."

L. V. Beethoven.

ADAGIO.
QUARTET or SEMI CHORUS.

1. Hear those sooth - ing sounds as - cend - ing From the wind - ing path be - low; Thus in each oth - er

2. Bear, ye breez - es, gen - tly breath- ing, Sounds of peace far o'er the land; Now all our best af -

sweet - ly blend - ing, On the breez - es as they flow, On the breez - es as they flow.

- - - fec - tions wreath- ing, With a chap - let light and bland, With a chap - let light and bland.

*—The slow movement in this piece may be made to represent a distant choir by singing it very softly, and the effect will be hightened if, at each repetition, it be sung more softly; and the last time [illegible]ed, with the mouths closed. The larger the choir the finer the effect.

pp CHORUS. FINE.

Ju - bi - la - te, Ju - bi - la - te, A - - - - - - - - - - men.

Cres. Dim. FINE.

pp

Ju - bi - la - te, Ju - bi - la - te, A - - - - - - - - - - men.

QUARTETT. REPEAT JUBILATE.

'Tis the evening choir, now wending To the ves - pers chant- ing low; The evening choir, now chanting low. Hark! Hark!

To the ves - pers, &c.
By thy soft di - vine command, &c.

Heart to heart in love bequeathing, By thy soft di - vine command, divine command, divine command. Hark! Hark!

The evening choir now chanting low. Hark! Hark!
Thy soft com - mand, thy soft com - mand. Hark! Hark!

SOLO AND CHORUS. "How lovely is Zion."

SUITABLE FOR DEDICATION, INSTALLATION, THANKSGIVING, CONCERTS, &c.

GEO. F. ROOT.*

MODERATO.

SOPRANO SOLO.

O how love - ly,

CHORUS. *p*

How love - ly is Zi - on, how love - ly is Zi - on, how love - ly is Zi - on, ci - ty of our God, How love - ly is Zi - on, how

O how love - ly, Zi - on, ci - - ty of our God, O how love - ly, O how love - ly is Zi - on,

love - ly is Zi - on, how love - ly is Zi - on, ci - ty of our God. How love - ly, how love - ly, how

ci - - - - - ty of our God! How love - ly is Zi - on, how love - - - - ly..... is

love - ly is Zi - - - on! Joy and peace shall dwell in thee, Joy and peace shall dwell in thee, Joy and peace shall dwell in thee,

* From the Cantata of "DANIEL."

Zi - - - - on,..... how love - ly is Zi - on, how love - - ly!

Joy and peace shall dwell in thee, Joy and peace shall dwell in thee! How love - ly is Zi - on, how love - ly is Zi - on, how

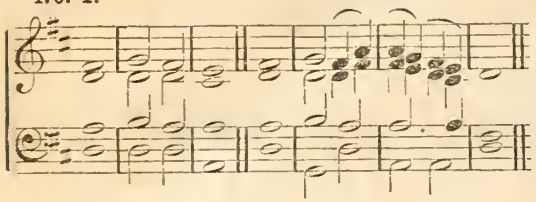
O how love - ly, O how love - ly, Zi - on, ci - - ty

love - ly is Zi - on, ci - ty of our God, How love - ly is Zi - on, how love - ly is Zi - on, how love - ly is Zi - on,

of our God, O how love - ly, O how love - ly is Zi - on, ci - - - - ty of our God! A - - men.

ci - ty of our God. How love - ly, how love - ly, how love - ly is Zi - - - on! A - - men.

No. 1.



PSALM I.

1. Blessed is the man
That walketh not in the counsel of the ungodly,
Nor standeth in the way of sinners,
Nor sitteth in the | seat..of the | scornful;

2. But his delight is in the law of the Lord,
And in his law doth he | medi-tate | day and | night.

3. And he shall be like a tree
Planted by the rivers of water,
That bringeth forth his | fruit..in his | season.

4. His leaf also shall not wither;
And whatso- | ever..he | doeth..shall | prosper.

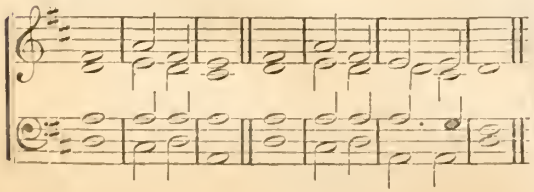
5. The ungodly are not so;
But are like the chaff which the wind | driveth..a- | way.

6. Therefore the ungodly shall not stand in the judgment,
Nor sinners in the congre- | ga-tion | of the | righteous.

7. For the Lord knoweth the way of the righteous,
But the way of the un- | godly..shall | perish.

8. The Lord knoweth the way of the righteous,
But the | way..of th' un- | godly..shall | perish.

No. 2.



PSALM CXXVIII.

1. Blessed is every one that feareth the Lord;
That walketh | in his | ways.

2. For thou shalt eat the labor of thine hands:
Happy shalt thou be, and it | shall be | well with | thee.

3. The wife shall be as a fruitful vine by the | side of..thy | house:

4. Thy children like olive-plants, | round a- | bout thy | table.

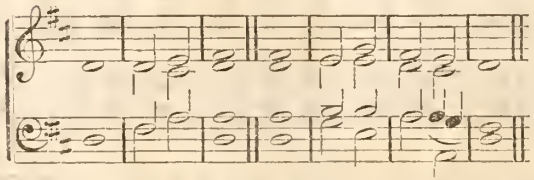
5. Behold, that thus shall the man be blessed
That | feareth..the | Lord.

6. Thus shall the man be | blessed..that | feareth..the | Lord.

7. The Lord shall bless thee out of Zion:
And thou shalt see the good of Jerusalem all the | days..of thy | life.

8. Yea, thou shalt see thy children's children,
And | peace up- | on— | Israel.

No. 3.



PSALM CXXX.

1. Out of the depths have I cried unto | thee, O | Lord.

2. Lord, hear my voice;
Let thine ears be attentive to the | voice of..my | suppli- | cations.

3. If thou, Lord, should mark iniquities,
O Lord, | who shall | stand.

4. But there is forgiveness with thee,
That | thou— | mayest..be | feared.

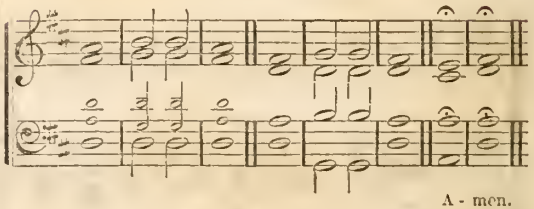
5. I wait for the Lord, my soul doth wait,
And in his | word..do I | hope.

6. My soul waiteth for the Lord
More than they that watch for the morning,
I say, | more than..they that | watch..for the | morning.

7. Let Israel hope in the Lord:
For with the Lord there is mercy,
And with him is | plenteous..re- | demption.

8. And he shall redeem Israel
From | all— | his in- | iquities.

No. 4.



A - men.

PSALM XXIII.

1. The Lord is my shepherd; I | shall not | want.

2. He maketh me to lie down in green pastures:
He leadeth me beside the | still— | waters.

3. He restoreth my soul; he leadeth me
In the paths of righteousness for his | name's— | sake,

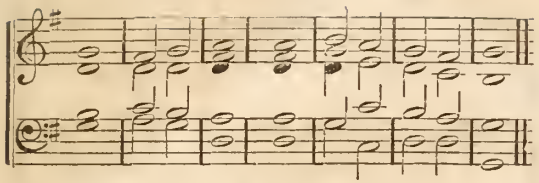
4. Yea, though I walk through the valley of the shadow of death,
I will fear no evil: for thou art with me;
Thy rod and thy | staff they | comfort me.

5. Thou preparest a table before me
In the presence of mine enemies:
Thou anointest my head with oil;
My | cup..runneth | over.

6. Surely goodness and mercy shall follow me
All the days of my life;
And I shall dwell in the house of the | Lord for- | ever.

* From "Mason's Book of Chants."

No. 5.



PSALM XXIV.

CHORUS.

1. The earth is the Lord's, and the fullness thereof;
The world, and they that | dwell there- | in;

2. For he hath founded it upon the seas,
And es- | tablished..it up- | on the | floods.

SOLO.

3. Who shall ascend into the hill of the Lord?
And who shall stand in his | holy | place?

CHORUS.

4. He that hath clean hands, and a pure heart;
Who hath not lifted up his soul unto vanity,
Nor | sworn | de- — | ceitfully.

5. He shall receive the blessing from the Lord,
And righteousness from the God of | his sal- | vation.

6. This is the generation of them that seek him,
That | seek thy | face, O | Jacob.

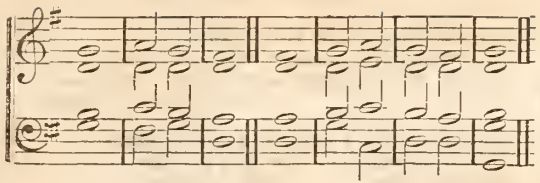
7. Lift up your heads, O ye gates;
And be ye lift up, ye everlasting doors;
And the King of Glory | shall come | in.

8. *Solo.* Who is this King of Glory?
Chorus. The | Lord, strong and mighty;
The | Lord— | mighty..in | battle.

9. Lift up your heads, O ye gates;
Even lift them up, ye everlasting doors;
And the King of Glory | shall come | in.

10, *Solo.* Who is this King of Glory?
Chorus. The Lord of hosts, | He..is the | King of | Glory.

No. 6.



PSALM CXXII.

1. I was glad when they said unto me,
Let us go into the | house..of the | Lord.

2. Our feet shall stand within thy gates, O Jerusalem,
Jerusalem is builded as a city that | is com- | pact to- | gether.

3. Whither the tribes go up; the tribes of the Lord,
Unto the testimony of Israel,
To give thanks unto the | name..of the | Lord.

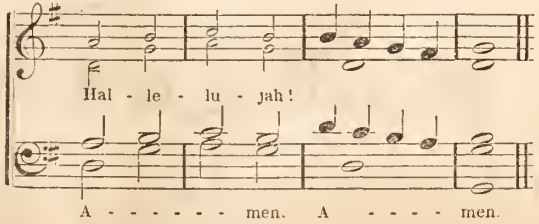
4. For there are set thrones of judgment,
The | thrones..of the | house of | David.

5. Pray for the peace of Jerusalem,
They shall | prosper..that | love thee.

6. Peace be within thy walls;
And pros- | peri..ty with- | in thy | palaces.

7. For my brethren and companions' sakes,
I will now say, | Peace..be with- | in thee.

8. Because of the house of the Lord our God,
I will | seek, will | seek thy | good.



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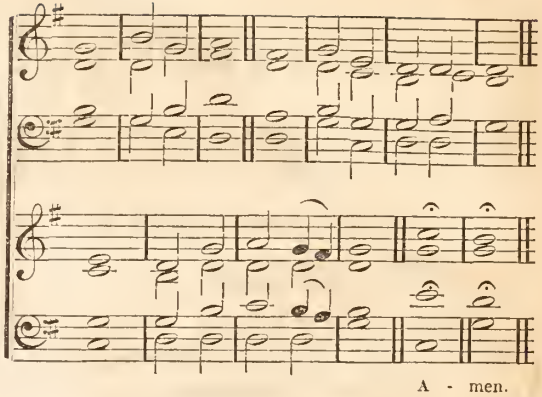


SEARCHING AFTER GOD.

1. Thou Maker of my vital frame,
Unveil thy face, pro- | nounce thy | name;
Shine to my sight, and let the ear
Which thou hast | form'd, thy | language | hear;
Divide ye clouds, and let me see
The Power that | gives me | leave to | be.

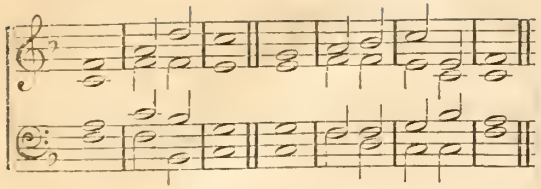
2. Where is thy residence? Oh! why
Dost thou avoid my | searching | eye;
Mysterious being! Great Unknown,
Say, do the | clouds con- | ceal thy | throne?
Or art thou all diffus'd abroad,
Through boundless | space, a | present | God?

3. Is there not some delightful art
To feel thy | presence..at my | heart?
To hear thy whispers, soft and kind,
In | holy | silence..of the | mind? |
Then rest my thoughts; no longer roam
In quest of | joy—for | heaven's at | home!

Gloria Patri.

Glory be to the Father, and to the Son,
And to the Holy Ghost;
As it was in the beginning, is now, and ever shall be,
World without end. Amen.

No. 8.



PSALM CXVIII, 14, 15, 19, 20, 21, 29.

1. The Lord is my strength and song,
And is become | my sal- | vation.

2. The voice of rejoicing and salvation
Is in the tabernacles of the righteous:
The right | hand. of the | Lord. doeth | valiantly.

3. Open to me the gates of righteousness:
I will go into them, and I will | praise the | Lord;

4. This gate of the Lord,
Into | which the | righteous..shall | enter.

5. I will praise thee; for thou hast heard me,
And art become | my sal- | vation.

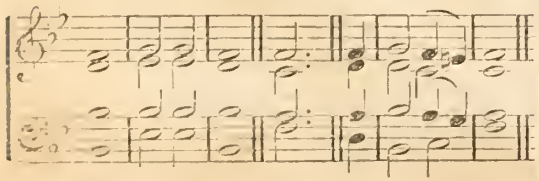
6. O give thanks unto the Lord, for he is good;
For his | mer..cy en- | dureth..for | ever.

Gloria Patri.

Glory be to the Father, and to the Son,
And to the Holy Ghost;

As it was in the beginning, is now, and ever shall be,
World without end. Amen.

No. 9.



HUMBLE DEVOTION.

1. From the recesses of a lowly spirit,
My humble pray'r ascends—O | Father, | hear it!
Borne on the trembling wings of fear and meekness:
For- | give its | weakness.

2. I know—I feel how mean, and how unworthy
The lowly sacrifice I | pour be- | fore thee:
What can I offer thee, O Thou most holy!
But | sin and | folly.

3. Lord, in thy sight, who ev'ry bosom viewest,
Cold in our warmest vows, and | vain our | truest;
Thoughts of a hurrying hour—our lips repeat them—
Our | hearts for- | get them.

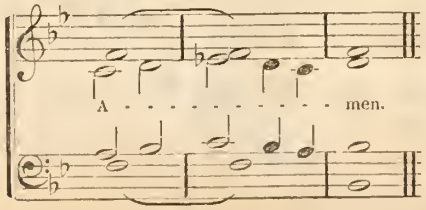
4. We see thy hand—it leads us—it supports us:
We hear thy voice—it | counsels..and it | courts us;
And then we turn away; and still thy kindness
For- | gives our | blindness!

5. Who can resist thy gentle call, appealing
To ev'ry generous thought and | grateful | feeling!
Oh! who can hear the accents of thy mercy,
And | never | love thee.

6. Kind Benefactor! plant within this bosom
The | seeds of | holiness, and let them blossom
In fragrance, and in beauty bright and vernal,
And | spring e-| ternal.

7. Then place them in those everlasting gardens,
Where angels walk, and | seraphs..are the | wardens;
Where ev'ry flow'r, brought safe through death's dark portal,
Be- | comes im- | mortal.

Bowring.



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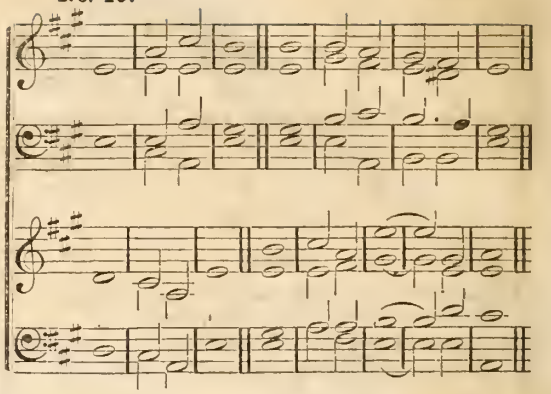


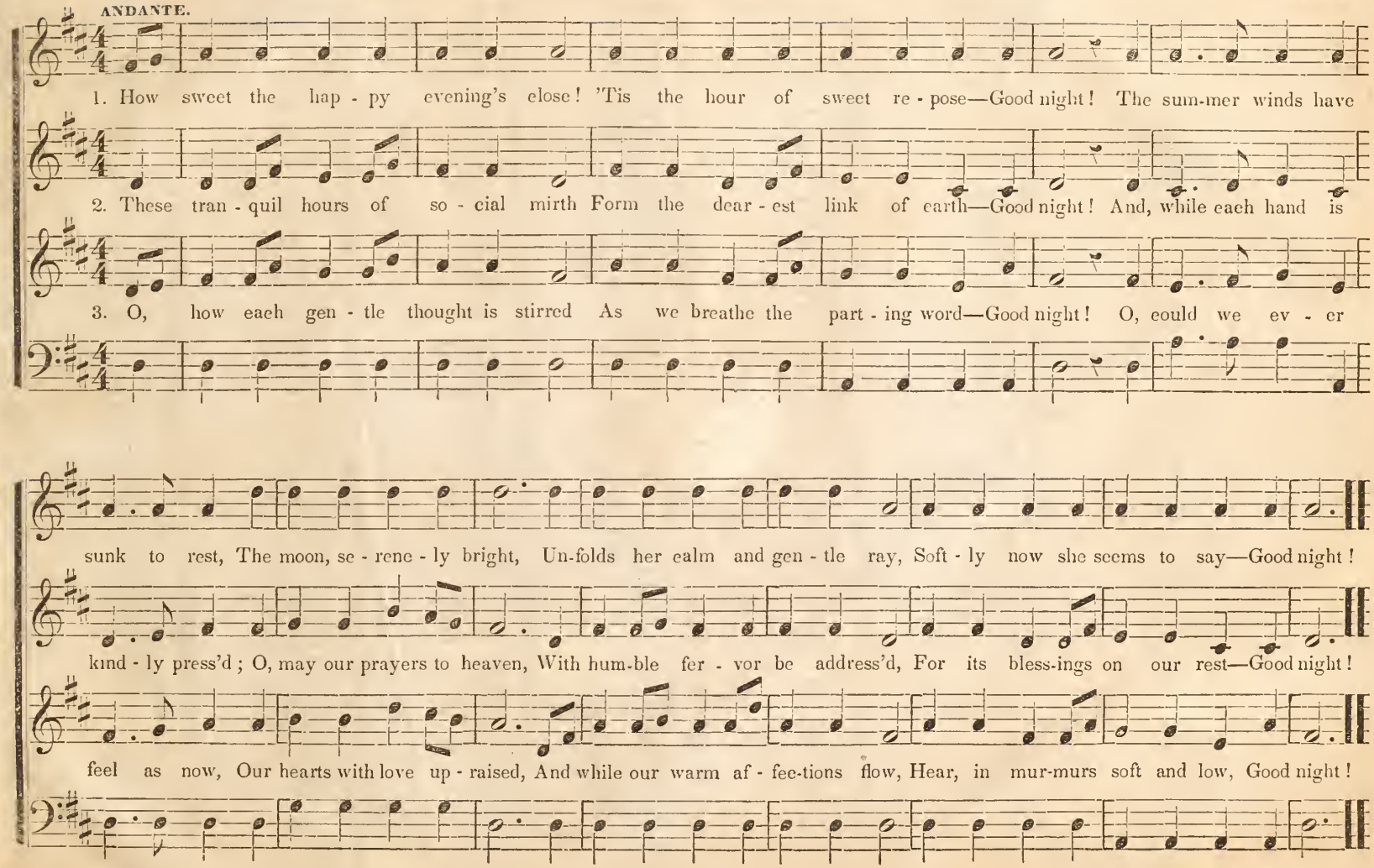
STAR OF BETHLEHEM.

1. When marshaled on the nightly plain,
The glittering host be- | stud the | sky,
One star alone, of all the train,
Can fix the | sinner's | wandering | eye.
Hark! hark! to God the chorus breaks,
From every host. from | every | gem;
But one alone the Saviour speaks,—
It is the | Star, the | Star of | Bethlehem!

2. Once on the raging seas I rode;
The storm was loud, the | night was | dark,
The ocean yawn'd, and rudely blow'd
The wind that | toss'd my | foundering | bark.
Deep horror then my vitals froze,
Death-struck, I ceas'd the | tide to | stem;
When suddenly a star arose,—
It was the | Star, the | Star of | Bethlehem;

3. It was my guide, my light, my all:
It made my dark fore- | bodings | cease;
And through the storm, and danger's thrall,
It | led me..to the | port of | peace.
Now safely moor'd, my perils o'er,
I'll sing, | first..in night's | diadem,
For ever and for evermore,
The | Star! the | Star of | Bethlehem!

H. K. White.


ANDANTE.
1. How sweet the hap - py evening's close! 'Tis the hour of sweet re - pose—Good night! The sum-mer winds have
2. These tran - quil hours of so - cial mirth Form the dear - est link of earth—Good night! And, while each hand is
3. O, how each gen - tle thought is stirred As we breathe the part - ing word—Good night! O, could we ev - er
sunk to rest, The moon, se - rene - ly bright, Un-folds her calm and gen - tle ray, Soft - ly now she seems to say—Good night!
kind - ly press'd; O, may our prayers to heaven, With hum-ble fer - vor be address'd, For its bless-ings on our rest—Good night!
feel as now, Our hearts with love up - raised, And while our warm af - fec-tions flow, Hear, in mur-murs soft and low, Good night!

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